

U&lc

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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWO, NUMBER TWO JUNE, 1975.

In This Issue:

J&lc/ITC

With this issue, the editors are pleased to announce Call for Entries for the First Annual U&lc/ITC (International Typographics Competition). This is a free competition, with no fees attached, to attract the most outstanding examples of typographic design, created anywhere in the world, in which ITC typefaces have been used. Winners will be featured in a special future issue. Full details within.

Jerome Snyder's Invoices

Almost everyone has seen an invoice at one time or another — as dull and unimaginative as it can be. Well, someone did something about that and decided to illustrate his bills and the reasons for them. What started out as a simple cover-up for lack of fancy stationery went a long way and, as Snyder puts it, "like Topsy, it just grew." Herein, a random set of invoices that have brought Jerry Snyder encomiums, accolades and, more to the point, money.

Letterforms, Signs, and Symbols

The First A.Typ.I. Working Seminar was held during a full work week at Basel, Switzerland, in conjunction with the Allgemeine Gewerbeschule School of Design. Leading international figures from all over the world participated in a variety of problems related to visual communications. U&lc presents a capsule report of the many-faceted goings-on.

Metamorphical typography

Webster's dictionary defines metamorphosis as a "change of form, structure, or substance; a striking alteration in appearance, character, or circumstances." Herb Lubalin presents some striking typographical examples which prove that one title, or even a single letter of the alphabet, can (when artistically conceived) be worth a thousand pictures.

An Exchange of Amenities: Helmut Krone

A handsome double-spread of some of the Helmut Krone Audi ads, with a playback of words between Krone and Herb Lubalin on how and how not Avant Garde Gothic by the Doyle Dane designer on why he lets himself be so obsessed with typography. Foxy.

Nature's Alphabet

Type books, however essential, are not the only source for letters of the alphabet. A marvelous backdrop for typographic is nature itself — as evidenced in the imaginative alphabet assembled by a student of renowned designer Ivan Chermayeff as an assignment designed to capture by photograph forms every letter in the alphabet from A to Z.

Something For Everybody

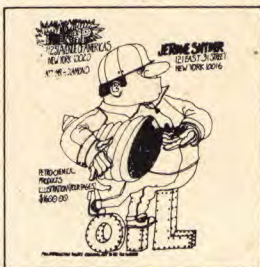
A little of this, a little of that. Typographical tidbits that we hope will entertain, amuse, inform, and pique the curiosity.

Ms. Carol Anthony (&) Friends

The third in our popular new series of pages devoted to the talented women in communications — among whom Carol stands at the head of the list. Proof of the pudding: the uncommon and delightful little people of her extraordinary creation. Three-dimensional language that's a graphic sight for any eyes.

The One Show Finalists

It's that time of year when the One Show — covering every field of endeavor in advertising and the graphic arts — is presented to the industry. Herein, U&lc offers an advance sampling from worldwide submissions of more than 11,000. From these finalists, gold and silver honors are to be awarded in the various categories.



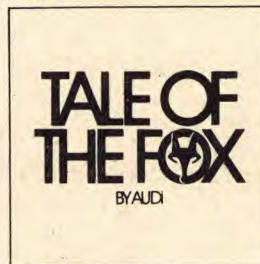
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Letterforms, Signs, and Symbols: The First A.Typ.I. Working Seminar

Ideas won't stay banned. They won't burn. They won't go to jail. In the long run of history, the censor and the inquisitor have always lost. The only sure weapon against bad ideas is better ideas.

It was with these words of Whitney Griswold in mind that the first A.Typ.I. Working Seminar on "Education in Letterform" was held at Basel, Switzerland, in conjunction with the Allgemeine Gewerbeschule School of Design.

The primary objective was to promote an international exchange of professionally and educationally oriented ideas and to activate contact among students themselves as well as between students and teachers; to grasp, recognize, and explore solutions to problems of the present and possible future challenges on an international basis.

Participating in the seminar were leading international figures — designers, educators, and students from all over the world actively involved in a variety of problems related to visual communications with specific emphasis on letterforms, signs, and symbols.

The seminar, which took place during a full week of work at the Allgemeine Gewerbeschule School of Design (Basel College), was composed of three parts:

- 1) Goals, Methods, and Programs of Teaching;
- 2) Workshop (Group Work);
- 3) Evening Lectures.

1) Goals, Methods, and Programs of Teaching

After a general introduction to the organization and structure of the Basel College, the seminar participants were divided into language groups.

During four successive mornings, they were familiarized with the various courses offered at the school. Courses dealt with such diverse subjects as letterform design, typography, and film graphics — as well as with the design of signs and symbols treated photographically, spatially, and in color.

The seminar participants had an opportunity to discuss school programs thoroughly with students and teachers and, on the fifth morning, an all-encompassing discussion took place during which questions about educational goals, methods, and programs were treated, with

well-known representatives of various schools participating.

2) Workshop (Group Work)

Each registered participant was entitled to enroll in one of four workshop groups — each group headed by an internationally-recognized designer experienced in the field of education.

Specific work themes were arranged and prepared by the group leaders, with these themes presented and explained to the entire seminar audience before actual work began.

During five afternoon periods, each group worked on its own specific problem. Together with the group leader, students held discussions, conducted research, and worked out possible solutions.

At the close of the workshop seminar, the various workshop groups presented their findings to the total audience during a forum discussion.

3) Evening Lectures

Each evening, internationally-known designers and masters of their craft reported on current problems in education and design, particularly those related to visual communications — to letterforms, signs, and symbols.

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For this reason, if you enjoy reading U&lc and wish to support its continued growth, we ask that when you desire or require the use of ITC typeface designs you confirm that the transfer sheet, the headline or the typesetting you purchase has been produced from products manufactured by an ITC Subscriber. Thank you. The Editors.

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U&lc-ITC

THE FIRST ANNUAL UPPER & LOWER CASE INTERNATIONAL TYPOGRAPHICS COMPETITION

NO ENTRY FEES NO HANGING FEES

Since the first issue, readers of U&lc have been repeatedly exposed to ITC typefaces through their use in the editorial pages of our publication. Now it is your turn. The editors of U&lc would like to feature in a special issue a selection of some of the most outstanding examples of typographic design, produced anywhere in the world, in which ITC typefaces have been used or featured—by its readers.

Thus, this Call for Entries for the First Annual U&lc/ITC (International Typographics Competition).

Who Can Enter:

Anyone, student or professional, from anywhere in the world may submit entries to U&lc/ITC, except employees of ITC, U&lc, or designers of ITC typefaces.

There are no entry fees. There are no hanging fees. This is a free competition.

There is, however, one restriction to enter U&lc/ITC. The certification that, to the best of your knowledge, all ITC typefaces used were produced from type products manufactured by authorized ITC Subscribers.

Qualifications for Submission:

1. Any work produced since the formation of ITC in 1970 is eligible for submission.
2. All entries must be designed with ITC typefaces.
3. Entries need not be printed samples; they may, in fact, be entries prepared especially for submission to U&lc/ITC.
4. Entries cannot be returned. (Do not submit original art.)

Categories:

I PRINT ADVERTISING TYPOGRAPHICS

- (a) Newspaper
- (b) Magazine
- (c) Trade Advertising

II FILM AND TV TYPOGRAPHICS

III EDITORIAL TYPOGRAPHICS

- (a) Consumer and Trade Magazines
- (b) Company House Publications
- (c) Annual Reports

IV CORPORATE TYPOGRAPHICS

- (a) Logos
- (b) Trademarks
- (c) Symbols
- (d) Stationery and Forms (Letterheads)

V PROMOTIONAL TYPOGRAPHICS

- (a) Greeting Cards
- (b) Announcements
- (c) Posters
- (d) Fliers, Brochures, Catalogs

VI POINT-OF-SALE TYPOGRAPHICS

- (a) Books and Book Jackets
- (b) Record Album Covers
- (c) Point-of-Purchase Displays

VII PACKAGING TYPOGRAPHICS

VIII ARCHITECTURAL TYPOGRAPHICS

- (a) Signage
- (b) Exhibition Booths
- (c) Displays

IX EXPERIMENTAL TYPOGRAPHICS

Unpublished works in any of the above categories.

The best of each category will be featured in the December issue of U&lc 1975, together with photographs and biographies of each award-winning

CALL FOR ENTRIES

designer. Four additional runner-up finalists in each category will also be selected and shown in this issue of U&Ic.

The entire exhibition will become part of a traveling show which will be available on loan throughout the world.

Jury:

An outstanding panel of judges will be selected to serve as the jury for U&Ic/ITC. The names of the judges will be announced in the September issue of U&Ic. No employees of ITC, U&Ic, or designers of ITC typefaces will be eligible to serve as judges.

Entry Form Information:

The following information must be clearly printed or typed and affixed firmly to the back of each entry (we suggest that you duplicate this form for each entry):

(a) Name of Entrant (Designer and/or Art Director)

(b) Name of Client or Company

(c) Street, City,
State, Zip Code, Country

(d) Category

(e) Name of Typeface(s) used

(f) Name of Typographer (Typesetter)

(g) Name of Typesetting Equipment or Type Process used

(h) Any Special Remarks: Headline or Title of Entry

(i) To the best of my knowledge, all ITC typefaces used were produced from type products manufactured by authorized ITC Subscribers.

signature

Deadline for Entries:

September 30, 1975

All entries should be addressed to:

U&Ic/ITC
c/o International Typeface
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ITC Typefaces Eligible for U&Ic/ITC

AKI LINES

American Typewriter Light
American Typewriter Medium
American Typewriter Bold
American Typewriter Light Condensed
American Typewriter Medium Condensed
American Typewriter Bold Condensed

American Typewriter Bold Outline

Avant Garde Gothic X-Light
Avant Garde Gothic Book
Avant Garde Gothic Medium
Avant Garde Gothic Demi
Avant Garde Gothic Bold
Avant Garde Gothic Book Cond.
Avant Garde Gothic Med. Cond.
Avant Garde Gothic Demi Cond.
Avant Garde Gothic Bold Cond.

Bernase Roman

Bolt Bold

LSC Book Regular Roman
LSC Book Bold Roman
LSC Book X-Bold Roman
LSC Book Regular Italic
LSC Book Bold Italic
LSC Book X-Bold Italic

BUSORAMA LIGHT
BUSORAMA MEDIUM
BUSORAMA BOLD

Caslon Headline

Caslon Light 223
Caslon Regular 223
Caslon Bold 223
Caslon X-Bold 223

Caslon Light 223 Italic
Caslon Regular 223 Italic
Caslon Bold 223 Italic

Caslon X-Bold 223 Italic

LSC Condensed
LSC Condensed Italic

Didi

Fat Face

Firenze

Friz Quadrata

Friz Quadrata Bold

Gorilla

Grizzly

Grouch

Honda

Korinna

Korinna Bold

Korinna Extra Bold

Korinna Heavy

Korinna Bold Outline

Lubalin Graph Extra Light

Lubalin Graph Book

Lubalin Graph Medium

Lubalin Graph Demi

Lubalin Graph Bold

LSC Manhattan

L&C Stymie Hairline

MACHINE

MACHINE BOLD

Milano Roman

NEON

Newtext Light

Newtext Book

Newtext Regular

Newtext Demi

Newtext Light Italic

Newtext Book Italic

Newtext Regular Italic

Newtext Demi Italic

PIONEER

Ronda Light

Ronda

Ronda Bold

Serif Gothic Light

Serif Gothic

Serif Gothic Bold

Serif Gothic Extra Bold

Serif Gothic Heavy

Serif Gothic Black

Serif Gothic Bold Outline

ITC Souvenir Light

ITC Souvenir Medium

ITC Souvenir Demi

ITC Souvenir Bold

ITC Souvenir Light Italic

ITC Souvenir Medium Italic

ITC Souvenir Demi Italic

ITC Souvenir Bold Italic

Tiffany Light

Tiffany Medium

Tiffany Demi

Tiffany Heavy

Tom's Roman

Upright Neon

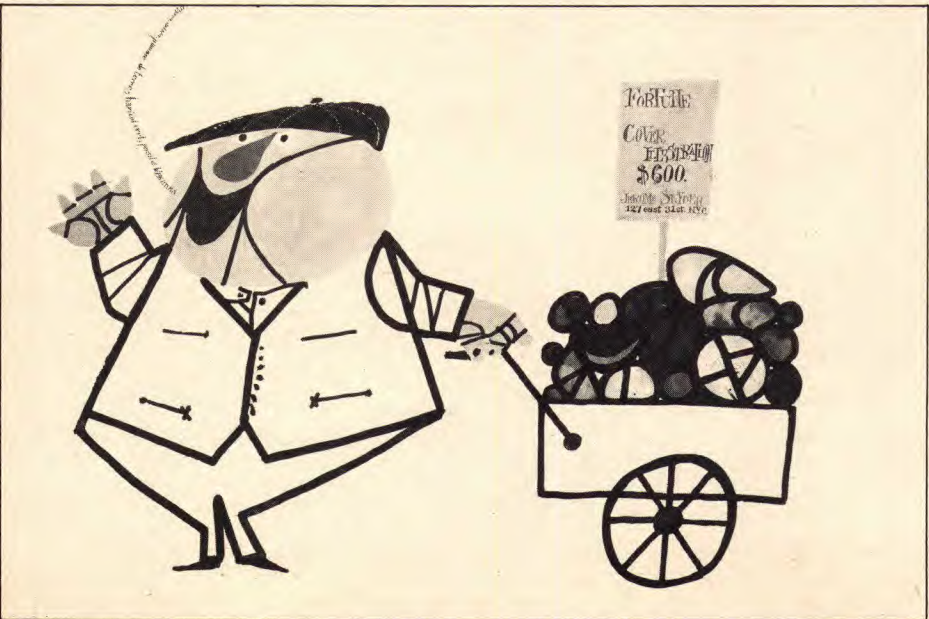
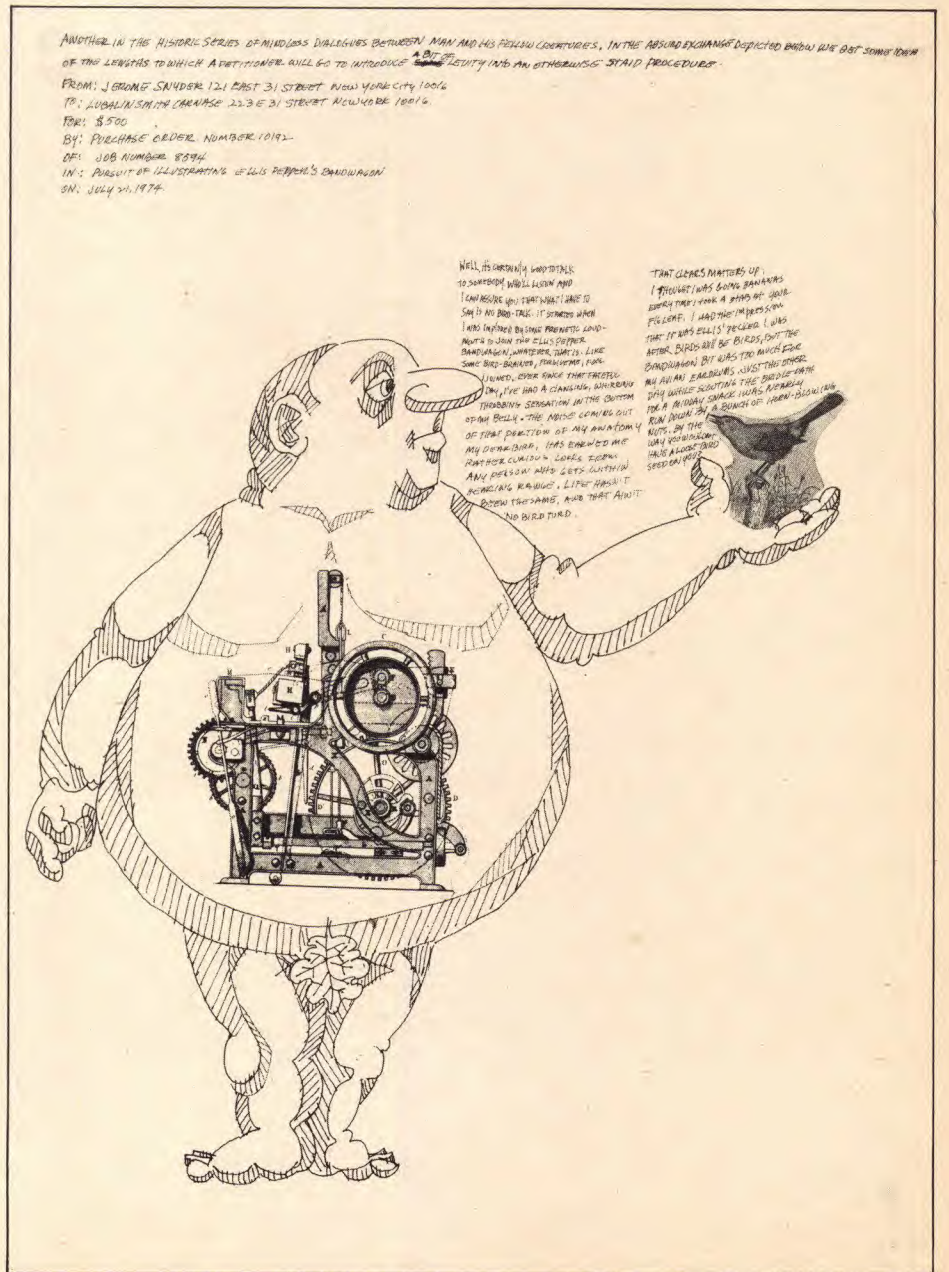
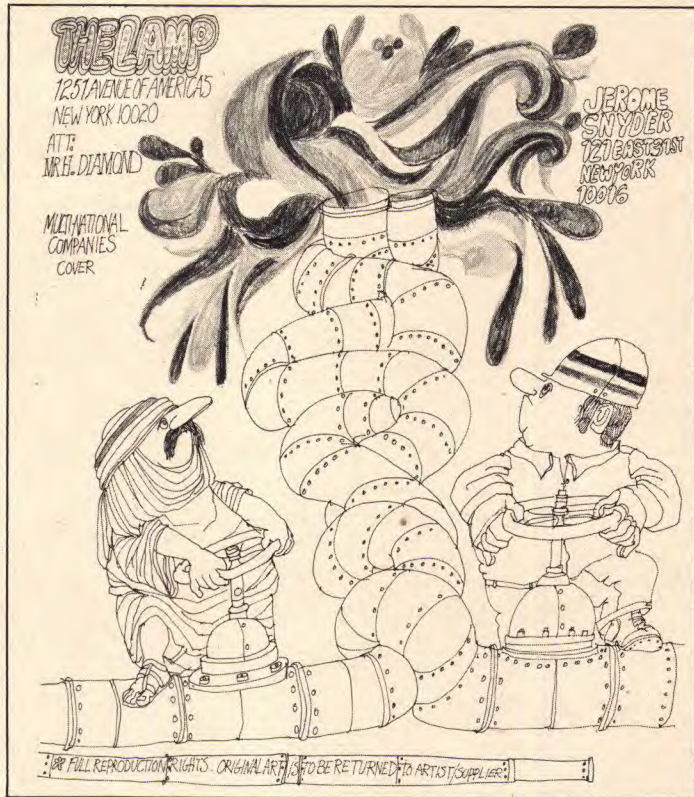
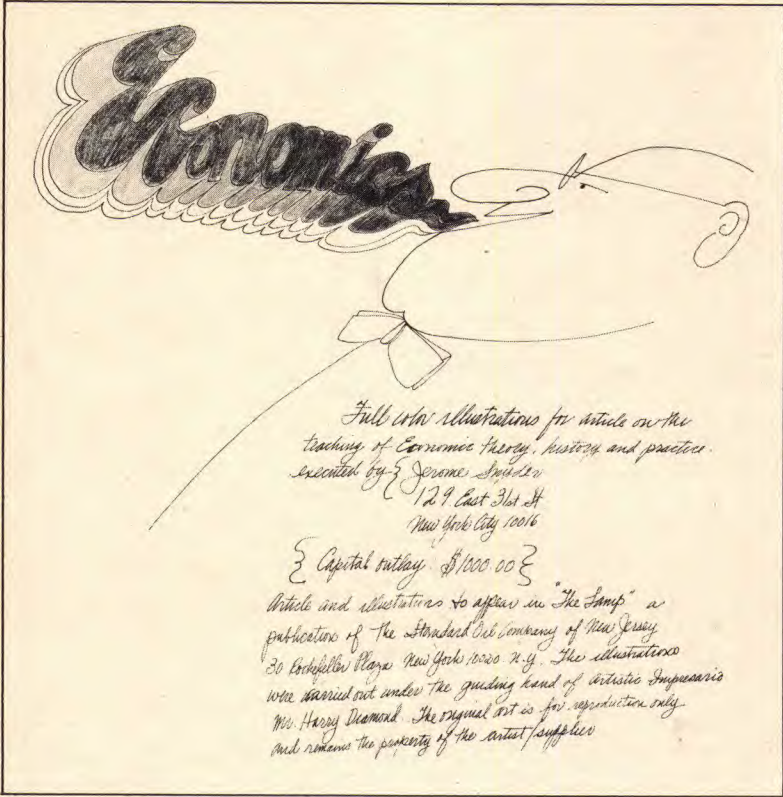
Upright Regular

JEROME SNYDER'S INVOICES

In our work now-paid later society, billing is a necessity. Necessity we've been led to believe is the mother of invention. I'm never quite clear who the father is—but that's just a matter of male chauvinist priggery. In light of an unsatisfactory answer we'll leave the belief on its original immaculate level. The surrounding artifacts rescued from various commercial exchanges are evidence that "great ideas" come about by a process consid-

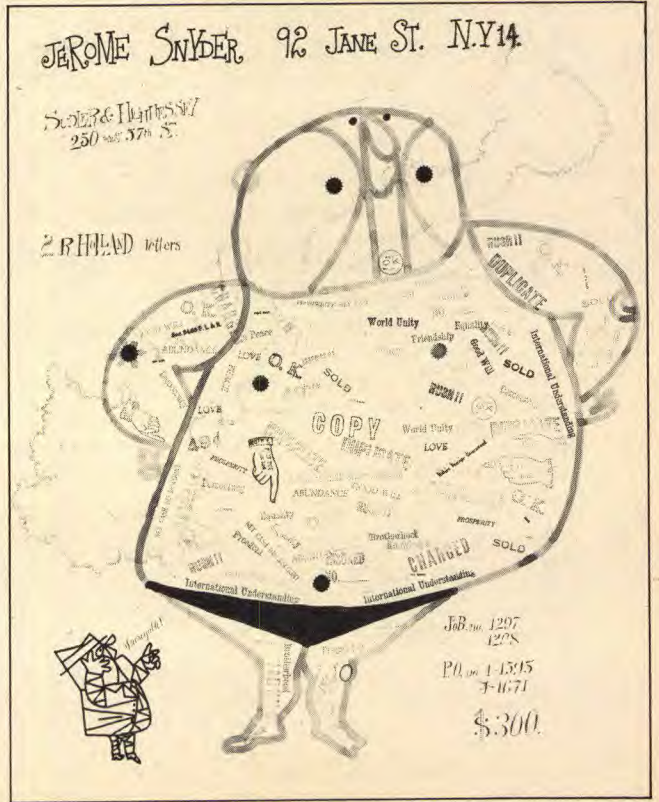
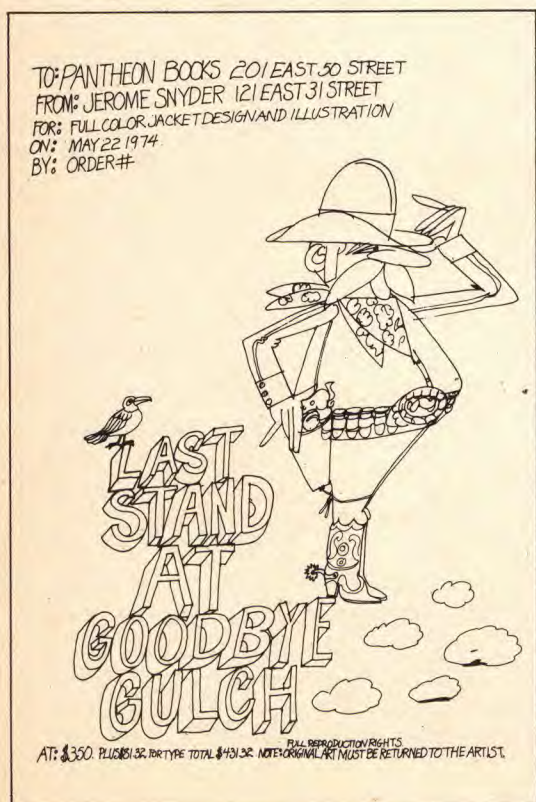
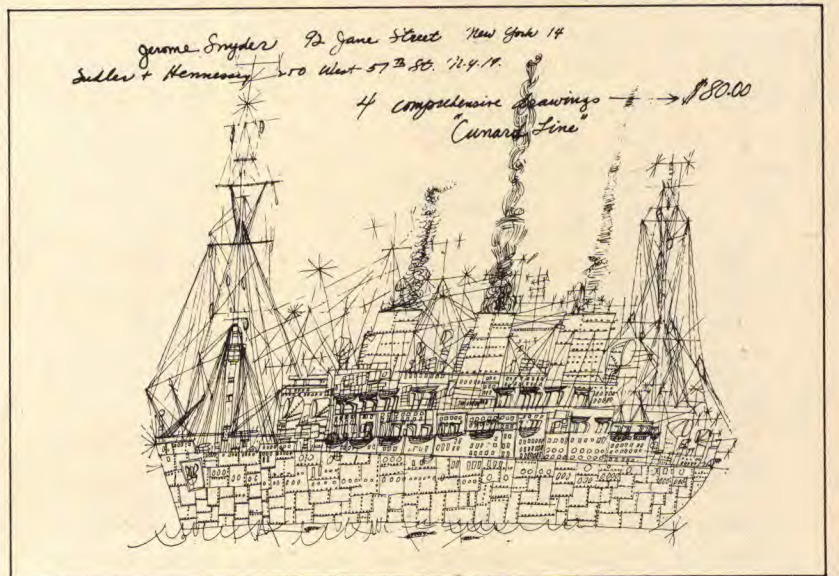
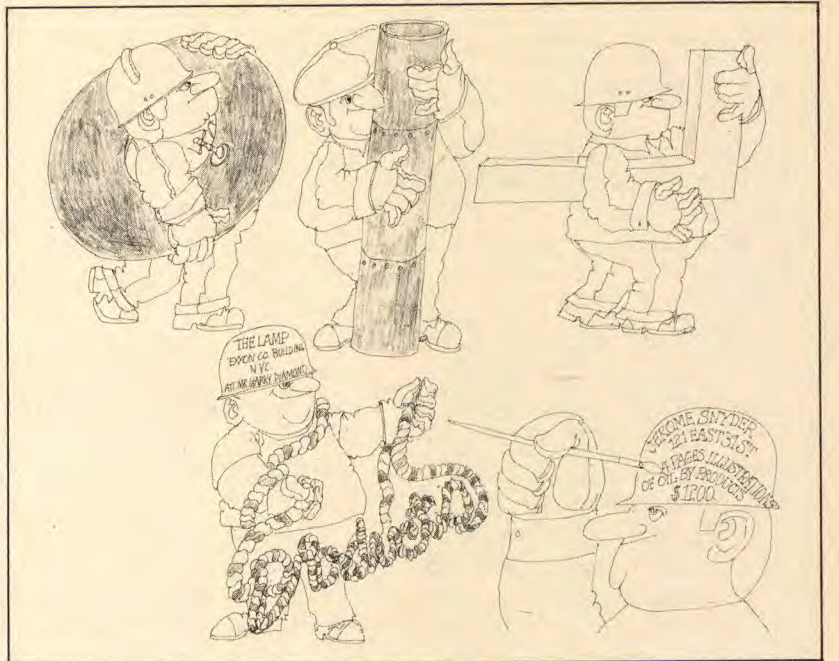
erably less auspicious than a "leap of the mind." The spur behind these bills was nothing more than that all too common need for the all too common wherewithal. In the primordial days of my life as an illustrator, such commonplace accoutrement as business stationery was not yet part of my armamentarium. Yet there was the need to collect those assorted pittances for which I had mortgaged my labors. To be sure, I could have dispatched my dime store stationery with a name and address dutifully typed at its top. On a few occasions that was my modus operandi. However, it was not long before the nagging demon that resides within every artist kept telling me that this was not "comme il faut." At that point my "Rosemary's Baby" of an illustrated bill was born full blown. Why not illustrate the reason for the bill? If nothing else, it was a reasonably painless diversion for the uptown pandrums and kept them from noticing that I didn't have fancy stationery. A little diversion obviously has gone a long way, and like Topsy it just grew.

The expectation of an unorthodox bill has not evaporated now that I have official-type stationery. If anything, the demand for



an illustrated bill has increased, not that it has brought forth any clamor for my work. On the other charitable hand, the bills have acted as a subtle or perhaps not too subtle self-promotion device.

We've now come full circle. Necessity has become the grandmother of convention; but, it is the sort of duty that has not lost any of its pleasure for me. Those who receive the current bills, I trust, still share the innocent fun of my original sin. **J.S.**



Letterforms, Signs, and Symbols: The First A.TYP.I. Working Seminar

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Plans for the next working seminar are now in preparation. For further information, write to **A.Typ.I., Working Seminar Committee, 6230 Frankfurt/Main 80, Kattowitzerstrasse 57, West Germany.**

CONTINUED FROM PAGE 1

The Workshop Themes:

Four workshop themes were involved:

Workshop I was conducted by **Ivan Chermayeff of the United States** and dealt with "The Development of Design Criteria for Symbols." In five afternoon sessions, some 25 participants, divided into smaller groups of 5 to 8 each, discussed the ramifications, hazards, and possibilities of three hypothetical problems — each of which suggested that it could be solved through the use of symbols. This workshop concerned itself more with the process of design thinking rather than specific solutions, and all the participants came to understand that the development of good communications among the members of each small group was the main benefit of the workshop.

Workshop II was in the hands of **France's Adrian Frutiger**, whose subject was "Writing and Reading: an attempt to comprehend both concepts in their widest technical and deepest psychological sense." The problem under examination during the sessions of this workshop was formulated by the question: "With the historical and material development of writing, lettering — the vehicle of communication — has grown to embrace a kind of esthetics all its own. And as a result of mass communication, it is increasingly making its presence felt in the subconscious of readers. In terms of legibility and transmission of ideas, what do we today regard as 'beautiful' lettering?" Thus was brought to the group's consideration one of the most important professional challenges of our generation.

"Lettering in the Environment: the historical letterform as a departure point for new solutions in three-dimensional letter design." This was the theme of the workshop run jointly by **Nicolette Gray and Michael Twyman of England**, who centered on the idea of making use of the past as their particular contribution to the study of teaching methods — with the workshop planned as an exercise in the exchange of ideas on such methods.

Group leader for Workshop IV was **Armin Hofmann of Switzerland**. His subject: "Method and

Creativity within the Teaching Process: practical exercises in the field of symbols." Discussion in this workshop focused on certain points connected with the theme "creativity in education," with the participants dealing predominantly with the development of possible types of exercises.

The Evening Lectures:

Otl Aicher of Germany spoke on "Complications in the Development of a Worldwide Language." According to Aicher, our present culture and civilization has clearly become so vast and complex that we cannot manage with only one kind of language. This means that we can no longer allow ourselves to operate with only a part of our perceptual capability and allow the rest to develop as it may. On the other hand, we must not regard a language of signs as a mere substitute but rather as a further entry into our world. This is an indispensable means of understanding and appreciating our surroundings. Aicher addressed his lecture to this absorbing challenge.

FHK Henrion of England re-emphasized his favorite topic in his talk on "The Rules of the Game. Design problems: the necessary and logical criteria for the solutions." Design is being described lately as a problem-solving activity, whether it is in industrial, communication, or information design — or in any other design-related activity like architecture and town planning. It is important that, whatever the design activity, one must be fully aware which rules of the game apply. It was Henrion's view that rules help define such problems, help solve them and, through prudent analysis, make many solutions possible.

"Everyday Visual Sign Symbols in Historical Context" was what **Werner Jehle of Switzerland** chose to speak about. His premise: If the optical communications media of the present are studied — particularly in advertising — it can be seen that they make use of cultural codes arising from certain situations which apparently have little to do with what is being communicated. Advertisers overlay the expected, literal meaning of their images with symbols of a

secondary language that have been borrowed from history, religion, or subconscious psychology. He demonstrated his theory with a variety of examples, among which were posters in which architectural vocabulary was used ideologically and packages and advertisements in which heraldry and Christian iconography were infused.

Herb Lubalin of the United States added a lighter touch to the proceedings. The substance of his talk emphasized his belief that the designer's obligation is, first, to his client and, second, to the public and, last, to himself. The function of communicators is to establish an image based on the personality of the client and his products and services, an effective image that will strike a responsive chord with the consumer and influence him to react. Many designers choose to superimpose their personalities over that of the client. Somewhat with tongue in cheek, Lubalin took exception to this even while agreeing with its validity. Following his introductory remarks, he showed a series of slides which included logotypes and applications of letterform design.

In his lecture on "Letterform Design and the Education of Letterform Design in the Age of Electronic Photosetting," **Alvin Eisenman of the United States** stated that for over 25 years a technical revolution has been underway which is affecting typefounding and letterpress printing not only technically but economically and artistically as well. He emphasized that we should ask ourselves especially what implications this revolution has for the arts of letterform design and letter arrangement and should think carefully about the education of those who are about to enter this field. After examining several of the positive effects of the new technology on letterform design and typography and demonstrating the influence of electronic and photo-mechanical methods of letter composition, Eisenman concluded his remarks with an optimistic glance towards the typographic possibilities that lie ahead and the wish that those who become involved with the letterforms will take advantage

of the future opportunities.

Under the heading "Style and Lettering," **Massin of France** used as his focal point 'The Architectonic Alphabet of Johann David Steingruber (1773)' to underscore the historical period we call Baroque. According to Massin, our age is in search of a fusion of the arts, of a symbiosis of the means of expression too long considered rival disciplines. Today, a graphic designer is not only indebted to Baroque, but cannot ignore what has been and is being created in such diverse fields as architecture, sculpture, and literature; music, theater, and dance. The point was brought home to his audience that all of these are media which conform to a style and express themselves in the same way: through letterforms.

Seminar Highlights:

During the seminar week, on Tuesday evening, the Basel City Council invited the participants and organizers of the seminar, along with the assisting students, to a cocktail party in the City Hall. Guests were greeted by Eugene Keller, a member of the City Council, in the name of the city of Basel, wishing all an interesting and productive week.

An official dinner followed the cocktail reception. By candlelight and in an exciting atmosphere, the guests, teachers, and students became better acquainted. During the dinner, a personal message from Charles Peignot, founder and former president of A.Typ.I., was read, wishing the working seminar every success.

By Friday evening — after several refreshment pauses during the week to allow participants to intermingle and exchange ideas — the seminar had just about come to an end. It had been a demanding and an exhausting week for all, resulting from the numerous discussions of difficult new professional problems and from consideration of future technical challenges. But a Surprise Evening of an unexpected streetcar ride into the unknown relieved these feelings and made way for lighter ones.

Upon their arrival at the Haas Typefoundry in Munchenstein, the guests were dressed in smart

Ivan Chermayeff discussing a problem with a student group.

"A simple solution is the only possible one. But simplicity does not mean visual simplicity. Individually distinctive marks, pictograms, or shapes are far easier to recognize and understand than repetitive forms containing subtle variations or color changes."

Adrian Frutiger emphasizing a symbolic point.

"The goal was to help make a group contribution to the problem of future digital-typeface programming. But the attainment of this goal presupposed an in-depth study of the history and psychology of reading and writing — essential information which first had to be 'taught.'"

blue Alpine herdsmen's shirts, and what had been a diverse group of individuals from faraway places became a festive local community. The guests seemed to radiate joy as they entered the gaily decorated workrooms. Earlier in the day, the students had invited the participants to alphabet soup and bread — the bread having been specially ordered for the occasion to spell out the letters B-A-S-E-L. Now, crisp grilled sausages and delicious wine were served by the Haas personnel, blending pleasantly with the familiar workshop atmosphere. An air of intimacy prevailed within the once-plain walls, now decorated with candles and letterforms. Adrian Frutiger said it for all: "The tones of Basel's fifes and drums, so delightfully present, will echo in the memories of all of us for some time to come."

In a plenary session on Saturday morning, the outcome of the working seminar was discussed, with each workshop leader stating briefly his assignment and showing possible solutions which his particular group had worked on during the week. Direct contact with the workshop leaders and the opportunity to become familiar with their methods of instruction seemed certainly worthwhile. And the outcome was in many respects very informative. While Adrian Frutiger and Nicolette Gray and Michael Twyman proceeded systematically, the seminar on the whole followed a pragmatic approach — leaving the seminar participants to form their own conclusions.

Perhaps the Organizational Committee summed it up best with its closing statement:

"The seminar can certainly be evaluated as successful. In addition to attending interesting lectures, the participants were able to work on practical problems and, together with the workshop leaders and the other members of the group, to contribute towards possible solutions. This manner of working together allowed optimal contact among the participants. The seminar program was a comprehensive one that demanded a lot from those taking part but, in spite of and because of this intensive manner of working, the results were clearly positive."



Armin Hofmann stressing a point with his design group.

"Today, creativity is more closely aligned with thoughts of new disclosures, of discovery; therefore, it must be taken into consideration that 'creativity' cannot be viewed as a precisely defined independent quantity, but rather as a concept related to a given function."

Alvin Eisenman discussing a technique with Michael Twyman.

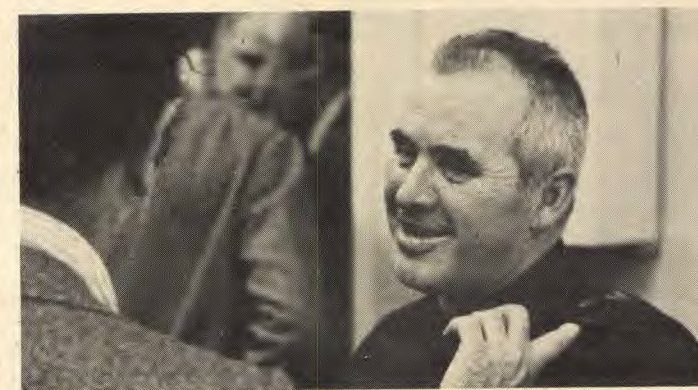
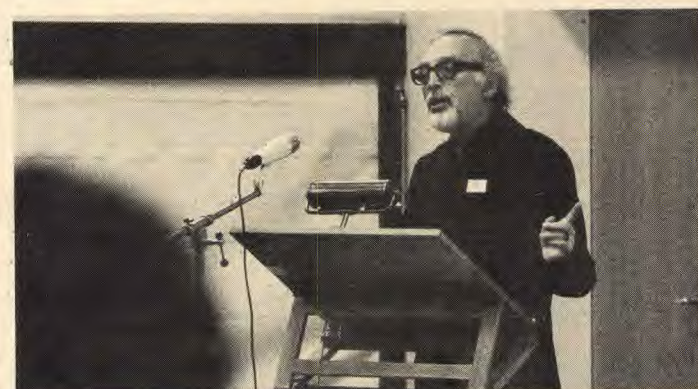
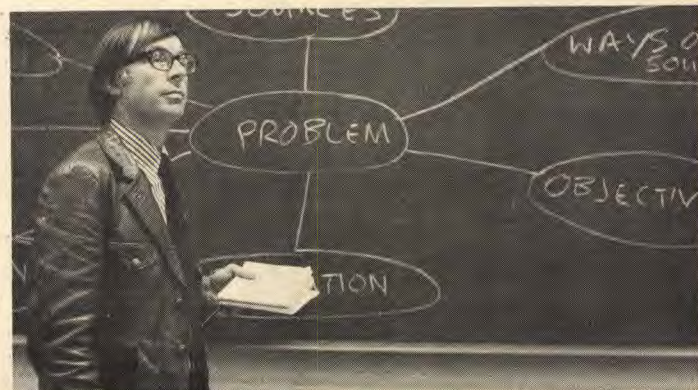
"The future hope of printing lies in the new miracles of film and electronic setting by which the whole art will be revolutionized, for good or for bad. If these new techniques only replace craftsmen by inhuman mechanism, they will fail. They will succeed if, by immeasurably increasing his resources, they reinstate the conscious and unconscious powers of the human artist."

Michael Twyman tackling a problem on the blackboard.

"Finally we come back to the fundamental question: what are letters? Are they ideas in the mind? Are they historic or geometric forms? Are they drawn forms with a natural rhythm? Do we need to come to some agreement on these points before we can go further?"

Herb Lubalin at the lectern emphasizing a point.

"It's easier for Americans to use Helvetica. It's very difficult for Europeans. We can appeal to big corporate executives with Helvetica and to stockholders who read annual reports, but for the great masses who read annual reports we cannot do that. There are over two thousand typefaces in the world for the masses, and then there is Helvetica. Helvetica is for designers, design intellectuals and clients, and for the population of Switzerland."



Nicolette Gray addressing her workshop group.

"We feel the fruits of our workshop lie in the future. We have raised ideas which seem quite new to many participants and which we hope may mature."

Otl Aicher stressing his philosophy on the language of signs.

"Psychology distinguishes among three kinds of language: the socio-congenital, the mimic, and the verbal — the language of inherited racial reflexes, the language of signs, and the language of words. The knowledge that there exists a language is as new as the realization that there are different perceptual procedures."

Metaphorical typography

Public television is the literate alternative to commercial television. And these animated titles and logos (produced for PBS by the Lawrence K. Grossman Agency, with the design firm: Lubalin, Smith, Carnase, Inc. and animated by Edstan Studios) effectively reflect that fact.

The secret of LSC's craft lies in their imaginative and skillful use of typographic

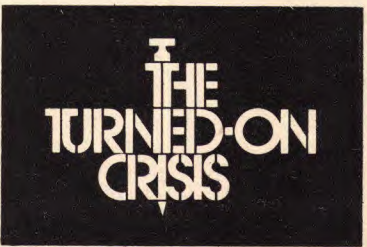
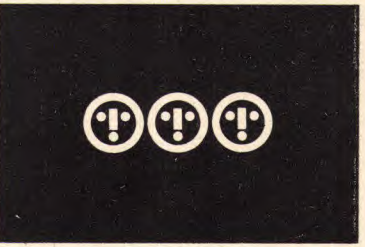
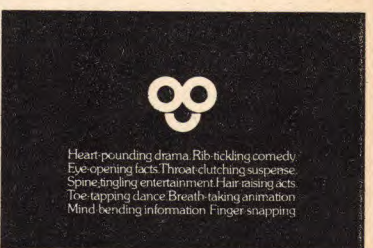
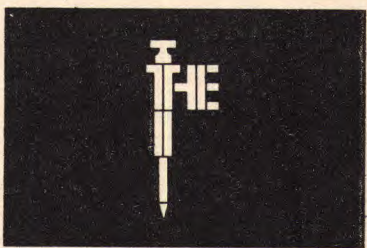
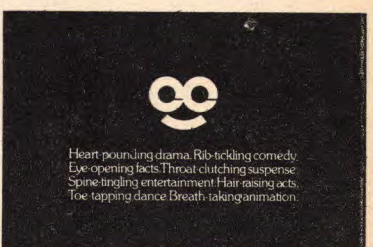
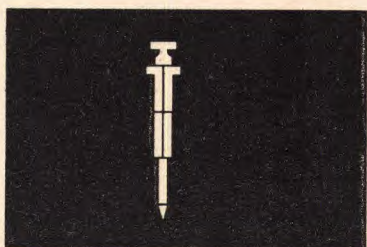
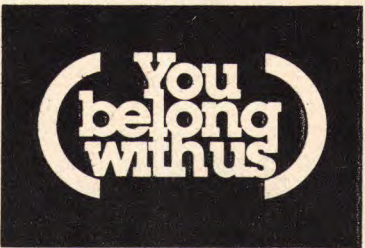
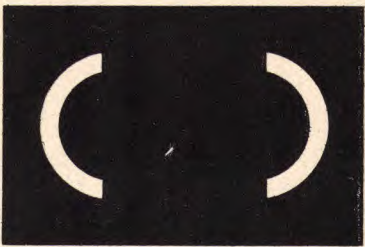
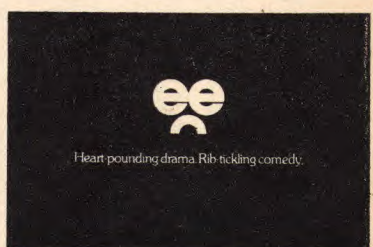
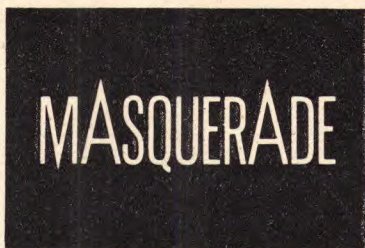
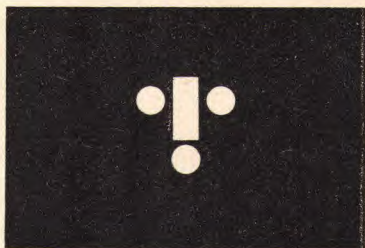
concepts to communicate meaning: the "P" that turns into the silhouette of everyman in the Public Broadcasting Service logo. The A's that animate into the masked faces portraying the kids' series "Masquerade." The hypodermic needle that plunges into the T and I's on the drug series "The Turned on Crisis." The sad-turned-funny face in the health series, "Feeling Good." The timely clock hands, turning out of I's in the public affairs series, "Thirty Minutes With." The 3-D show biz TV in Festival '76. The stage curtain that emerges out of "Playhouse." And the TV marquee designed from the O's in "Hollywood Television Theatre."

It's a case of one title, or sometimes even a single letter of the alphabet, being worth a thousand pictures.

The commercial networks are addicted in their promotion spots to film or tape excerpts from the shows, or the use of trick technical effects (stars exploding for the new season; computer graphics on sports shows; optical color tricks on specials). But here, for Public Television, the meaning and

the drama are communicated clearly and effectively by having the title typography itself illustrate the nature of the show.

It's a practical and economical solution as well, in view of the unavailability of pictures and footage for so many of Public Television's series. And it happens also to be a distinctively literate solution for the literate medium.



THIRTY

MARCH
7 TO 17

NET

HOLLY-
WOOD

MORE

THIRTY
MINUTES

THE GREAT
NIGHTS OF
PUBLIC TV

NET

HOLLY-
WOOD

MORE
TO

THIRTY
MINUTES
WITH...

THE GREAT
NIGHTS OF
PUBLIC TV

NET
play

HOLLY-
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THE GREAT
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ON
PBS
PUBLIC
BROADCASTING
SERVICE

THE GREAT
NIGHTS OF
PUBLIC TV

TELEVISION
THEATRE

THIS ARTICLE IS SET IN ITC GARAMOND
(ITC GARAMOND BOOK ITALIC)
TO BE AVAILABLE SEPTEMBER 1975)

**AN EXCHANGE OF AMENITIES
BETWEEN THE DESIGNER OF "AVANT GARDE"
AND AN AVANT GARDE DESIGNER**

L-O-4-1-2-3-4.

"Hello, Doyle Dane Bernbach."

"Hi, Helmut Krone, please. Herb Lubalin calling."

"Hi, Herb, Helmut."

"Hi, Helmut, Herb. What's new?"

"Nothing new, Herb. What's new with you?"

"Nothing's new, Helmut."

"Is that what you called about, Herb?"

"Not exactly, Helmut, I called to ask a favor. Can you send me the proofs of your Audi ads? I want to write an article in U&lc on how Avant Garde Gothic should be used. From what I've seen around, I'm sure I can fill a volume on how it shouldn't be used. I often wonder whether the world wouldn't be a better place to live in without Avant Garde Gothic. But then, you come up with these beautifully designed Audi ads and it gives me renewed confidence in my ability as a type designer. I wish more people would show your kind of concern and understanding of type."

"Well thanks for the kind words, Herb, I'll send the stuff right over."

"Thanks, Helmut. And maybe you can write a few words about your ads. See you."

THIS ARTICLE WAS SET IN AMERICAN TYPEWRITER MEDIUM

I'm reminded of an old Utica Club Beer ad DDB once did. It showed the owner of this fine brewery saying "Sometimes I wonder if it pays to make beer this way." I often ask myself that question when it comes to type in an ad. Type seems to be a disease with me. I have it set and then re-set by the best film setters in the business and then I consider what I get

back — a raw proof which I cut apart, tightening and loosening the letterspacing and leading.

My obsession with typography adds at least 20% to the production time of an ad. Why do I do it, I've wondered. And now, finally, I know. To get a call from Herb Lubalin telling me he's noticed my typography. That's why.

HELMUT KRONE

THE QUICK
BROWN
FOX BY AUDI

ALSO
COMES IN
FOREST
GREEN,
HUNT RED,

SKY BLUE
AND
BOOT BLACK.

And a pack of other equally foxy colors. Our crafty little sedan is not only quick (0 to 50 in 10 seconds), but nimble (sports car type steering and suspension). It's surefooted (front-wheel drive). Stops straight in its tracks (special braking-steering systems). And has a small appetite (23 miles per gallon). Catch one for under \$3,400*



A Fox is quick (0 to 50 in 10 seconds). It's surefooted (front-wheel drive). This sly, cunning sedan can take the sharpest turns nimbly (sports car type steering and suspension). It can stop straight in its tracks (special braking/steering systems). And it doesn't eat much (23 miles per gallon). Best of all, for under \$3,400* you can catch the Fox.

YOUR HUNT
IS OVER.
THE QUICK,
SLY, CRAFTY,

CUNNING
FOX BY AUDI
IS HERE.

"THE BEST NEW AFFORDABLE SMALL SEDAN IN THE WORLD,"

Motor Trend Magazine, May, 1973



IS THE FOX BY AUDI.

BUY YOUR WIFE A SILVER FOX BY AUDI.

ITS HER SIZE.

Our sleek, sporty Fox fits women to a T. Its soft, smart inside holds her comfortably. Yet its outside is firm enough so it handles nimbly. She'll love the size of its appetite, too: 23 miles per gallon. And the best part is, at around \$3,975, our Fox costs less than most minks.

TALE OF THE FOX

BY AUDI

Once upon a time, all cars were more or less the same. Then along came sports cars, economy cars, compact cars, you name it cars.



a sedan that has sports car features. But how many of them really are, though? Enter the Fox by Audi: a real, true sports sedan. Its front-wheel drive makes it incredibly surefooted. (It also gives you that traction you need to help get you

through the snow.) It has the same type of rack-and-pinion steering and independent



front suspension that are found on some of the finest sports cars. This allows it to take turns with an agility remarkable for a sedan.

We also put something in the Fox so advanced, sports cars don't even have it yet. A special front axle design that helps prevent swerving when you stop under certain adverse conditions. (Speaking of stopping, the Fox's front disc brakes and radial-ply tires enable it to stop practically on a dime.)

Most extraordinary of all, despite the fact that this peppy little creature's overhead-cam engine can do 0 to 50 in 8.4 seconds and has a top speed of 97mph,

it has an amazingly small appetite: 25 miles per gallon. Its price is relatively small also: \$3,975.*

The interior, we might mention, is relatively large: seats five, comfortably. And it has an amount of trunk space almost unbelievable for a car this size. Its interior, by the way, is fairly smart, too, with things like fully-reclining contoured seats and door-to-door pile carpeting.

If you're in the market for a "sports sedan," try a true sports sedan: the Fox by Audi. You'll drive happily ever after.



*MSRP. Excludes tax, license, and optional equipment. Dealer price may vary. ©1973 Audi of America, Inc. All rights reserved.

Such an example is seen on these pages, brought to the attention of U&Lc by Ivan Chermayeff, the famed designer whose "best" with letters appeared in a previous issue of this paper. They are a grouping of letters created by nature and assembled by a Chicago student of Chermayeff's—Joseph Jachma—as an assignment designed to capture by photography letterforms in the landscape.

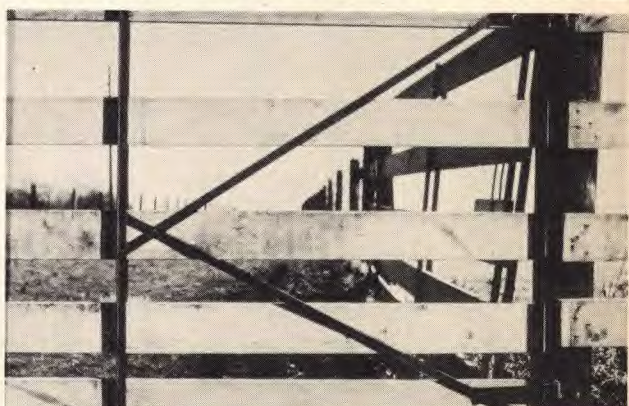
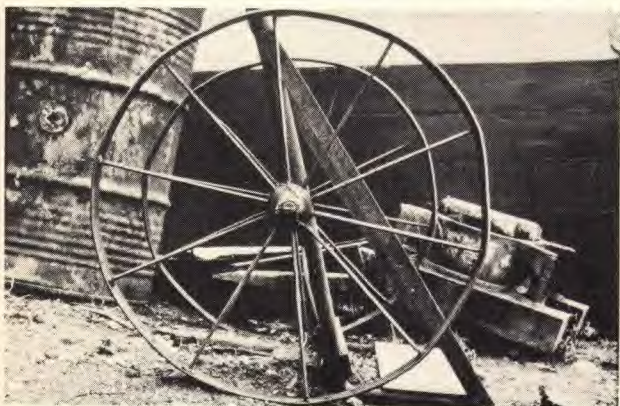
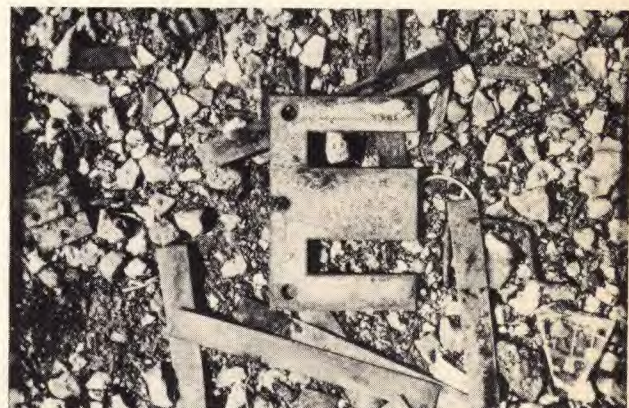
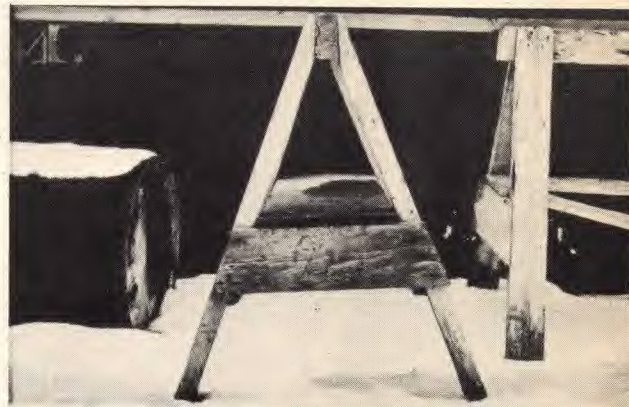
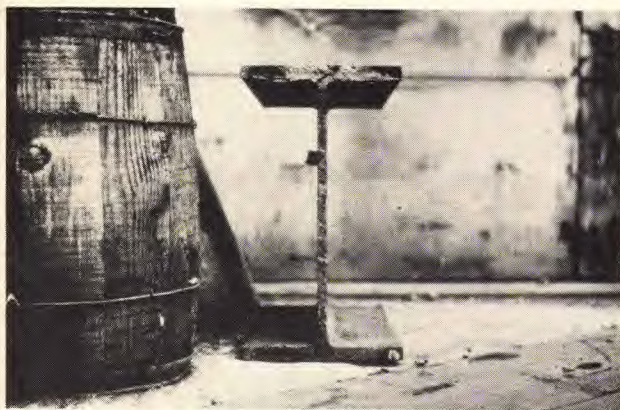
Nature provides a marvelous backdrop for typography, but it is the designer's flair and imagination that broadens its spectrum.

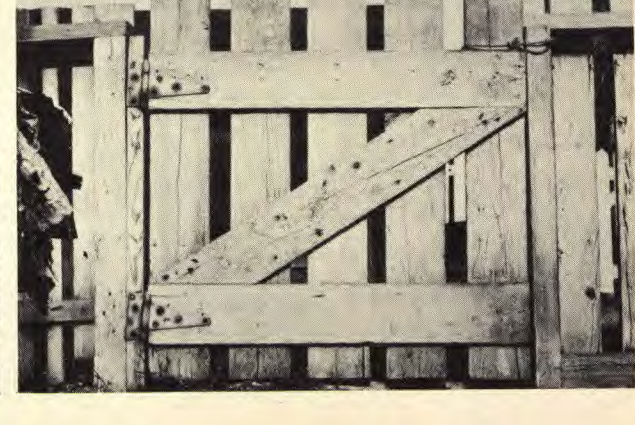
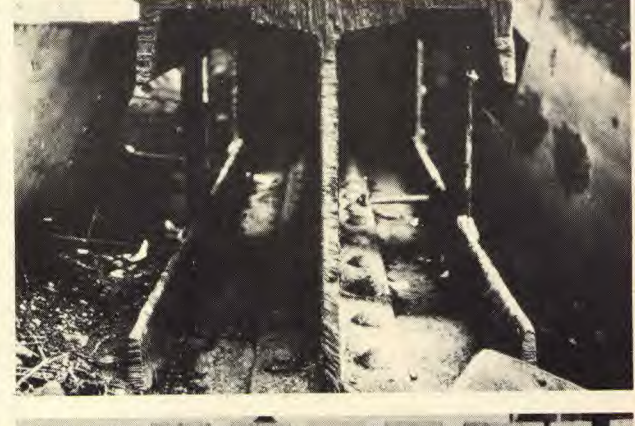
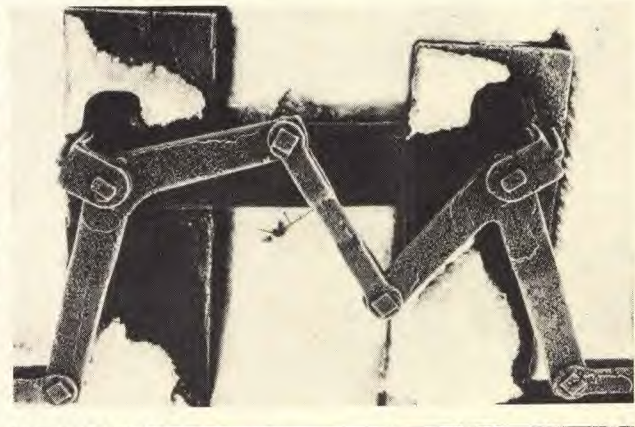
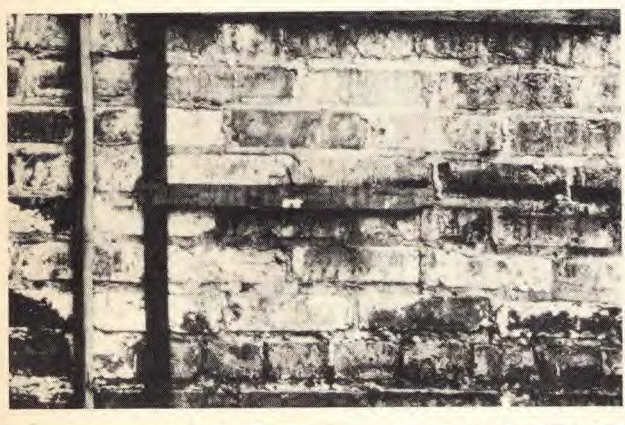
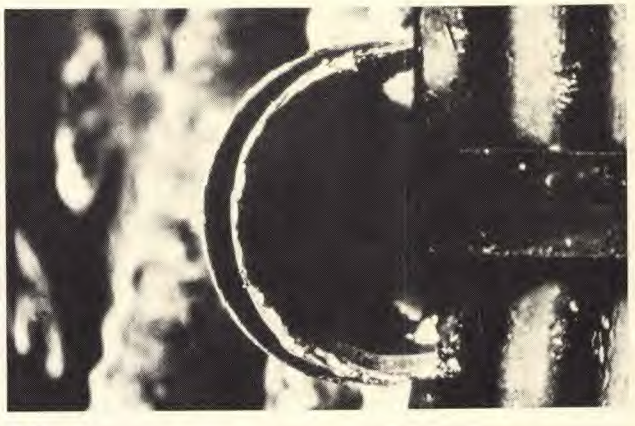
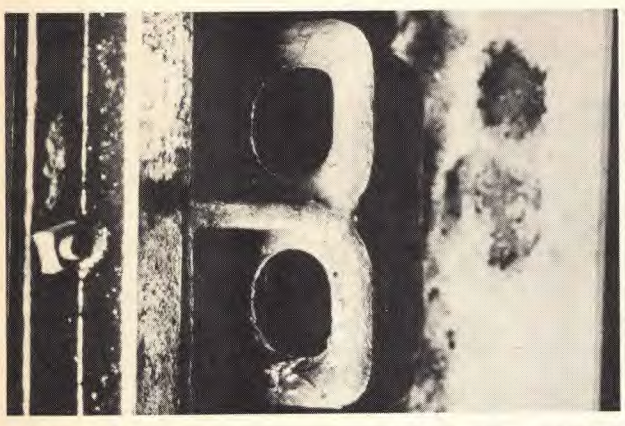
An important aspect of contemporary creative thinking is to revitalize the commonplace within the limits of comprehension. Although many fine designers are daily achieving this goal with new and exciting craftsmanship in typographic design, the old adage remains as pertinent a challenge as ever: "It's hard to improve on nature."

The photographs reproduced here would seem to bear this out, where natural formations in the landscape have created their own alphabet.

NATURE'S ALPHABET

Letters of the alphabet need come not only from type books or any of the other usual sources. One has only to look, and letterforms can be seen naturally—in scraps of wood and metal in the landscape that were in no way initially intended to be what they become in a new context.





Something for Everybody from U&Ic.

**THEATER
THE
HEATER
HEAT
HE
EATER
EAT
ATE
AT
A**

At a performance of a Broadway show, having nothing better to do during an intermission, since I felt no need to smoke or exercise one of the usual bodily functions, I sat reading my Playbill. My abnormal pre-occupation with words almost automatically drew my attention to the word "theater." I then spent the next quarter-hour in a verbal autopsy-word dissection. Lo, and behold, a seven letter word, theater, revealed some amazing revelations.

Ten, to be exact. Without changing the sequence of letters I found ten words. After considerable subsequent research with the help of Daniel Webster, I am issuing this brash conclusion. No other seven letter word in the English language has, within it, nine different words in sequence. If any of our readers cares to challenge this startling discovery, please write to me, Herb Lubalin, care of U&Ic. What all this adds up to is contained in the old adage, "Seek and ye shall find?"

WHAT'S IN A NAME?

Within our profession there are many unusual family names. We decided to explore this subject with the possibility of creating a regular feature on the backgrounds and derivations of such unusual names as my own, "Lubalin."

I discussed this concept at length one day with a colleague, Tom Lincoln, and subsequently received the following correspondence. If the etymology of your own name is sufficiently interesting, please send us a meaty description for possible inclusion in a future issue.

As the only living Oregon-born Gentile Art Director practicing in New York I am glad to comply with your request for the origin of my name. I need all the publicity I can get.

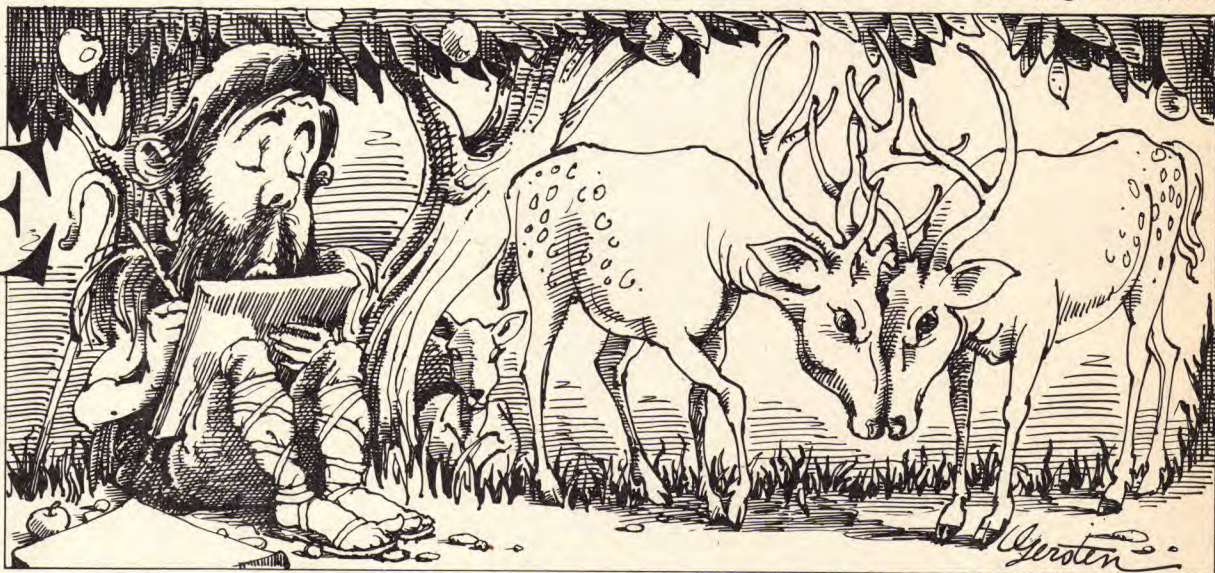
The origin, and historical development

upon the ground, and thus linked and unable to move, they both starved to death. The female, meanwhile, went looking for greener pastures.

The old man, patiently witnessing the event, took out a sketch pad and dutifully recorded the whole thing using an Eagle Drafting Pencil #314. Later, when the man descended the mountain and returned to his village, he displayed his drawing and recounted his experience for the benefit of the enthralled townspeople. The people of the village thereupon unanimously dubbed the man "Link-Horn" and promptly appointed him as the town's first art director.

Later, around the 15th century, the man moved to England. He freelanced there until 1634. Then he got a job as an indentured servant, sketching portraits, designing monograms and working as a weaver's apprentice in exchange for passage on a sailing ship headed for America. Upon his successful arrival in America, Samuel Lincoln (as Linkhorn had become known) became one of the founding fathers of Hingham, Massachusetts. He also became the ancestor of Abraham Lincoln, who was to become President of the United States.

Less well known was Peleg Lincoln, first



of the name Lincoln, as evidenced by a study of its basic elements, earliest known use, and changes in form and meaning; semantic derivation, evolution and here-say according to my grandfather Lewis, is as follows:

One day, many, many years ago, an old man sat dreaming under a tree at the forest's edge high in the mountains of Saxony. Nearby was a tranquil meadow. Two male deer and one female deer appeared from out of the forest and began grazing in the clearing. Presently, the two stags squared off and began a ritual of butting each other with their heads. Time after time they charged producing a resounding clap that echoed throughout the hills. Of course the old man was startled out of his reverie by all the commotion. Eventually, after hours of combat, the bucks' antlers became interlocked. Exhausted, the deer lay down

cousin to President Lincoln, who inherited Samuel Lincoln's free-lance practice. And, as it has been written, "The soft, rich, rolling countryside absorbed them all, blending the races into the sturdy, independent, militant builders of a new land. The spirit of conflict was their heritage." Great, great, great, great, great grandfather Peleg passed the family heritage on down the line and today it resides at 100 Central Park South in New York City where my clients and I continue to re-enact the ancient ritual.

TOM LINCOLN

P.S. So that you don't hold your breath too long in anticipation of the meaning of the name "Lubalin," here it is: It is Russian in derivation and means "Tree of Love."

EUREKA!

We finally made it! In our last issue in an article entitled "Selling Ice Cubes to an Eskimo" we deplored the fact that there was a dearth of discerning graphic arts buyers who realized that 3-dimensions is one dimension better than 2-dimensions, especially at no extra charge. We also stated that after eight unsuccessful attempts at selling 3-D logos all over the world, we would give it two additional tries. Happily, we would like to report that PBS (Public Broadcasting Service) bought this logo on our ninth attempt. A public service organization showing such foresight and astuteness deserves your utmost consideration and support.





Dateline: Wednesday, December 11, 1974, 7:46 A.M. Croton, N.Y.

"Coming events cast their shadows before them," but if there were any shadows when I boarded the 7:46 at Croton on that Wednesday morning, I must have missed them. Little did I realize, as the train pulled

into Ossining, that among those waiting on the platform was one who would soon exhibit qualities that raised him head and shoulders above the average commuter. He picked a seat diagonally across from mine, and from where I sat I had no inkling of what lay ahead. Then, without ceremony, he opened his briefcase and began reading a copy of U&Gc. As one would expect, all eyes instantly focused upon him, but I kept cool, gently focused on my watch, and timed his attention span. Eighty seconds for page 1;

2 1/4 minutes for the Mecklenburg Declaration, and 2 minutes for Oz Cooper. XPO-1 took slightly over a minute; the Devil's Dictionary, 30 seconds; half a minute for Ms. At that point the conductor cut off my view, but I estimate a couple of minutes for The First Alphabet. Something for Everybody, 3 minutes; Three-dimensional logos, 2 1/2 minutes; "Thanks," 45 seconds; the center spread, 25; 30 seconds for Graph, and 45 for American Typewriter. Five more minutes for the ads. Then he signed the subscription coupon, put it in his wallet and started to dismember the paper, taking it apart sheet by sheet and folding certain sheets together in different ways, in one case with a large ad on the outside. Tucking the sections into different compartments of his briefcase, he closed the case and opened up the Times, totally unaware that for 19 miles he'd been under the close scrutiny of fellow-passengers. The show was over and the

commuters settled back into their seats. For the record, I noted that we were just crossing the Spuyten Duyvil switch. It had been my most fascinating ride to New York. At Grand Central I pushed through the aisle, offered to deliver the U&Gc subscription coupon, and introduced myself. As Lincoln Diamant and I walked along the platform, he explained his reason for separating the U&Gc pages. "I'm routing them to different people. The Mecklenburg story will go to my son who's a linguist down in North Carolina." I told him I was bred in a North Carolina briar patch and doubted if U&Gc would ever convince a Tar Heel that July 4th outshone May 20th. As we parted, Mr. Diamant ventured that our bill for newsprint was indeed substantial. I assured him it was indeed substantial, very substantial, but that we regarded it as a neighborly gesture to keep the paper industry out of depression. **ED RONDTHALER**

A MERRY CHRISTMAS

WISH YOU

ALONG WITH THOSE WHO MADE IT ALL POSSIBLE.

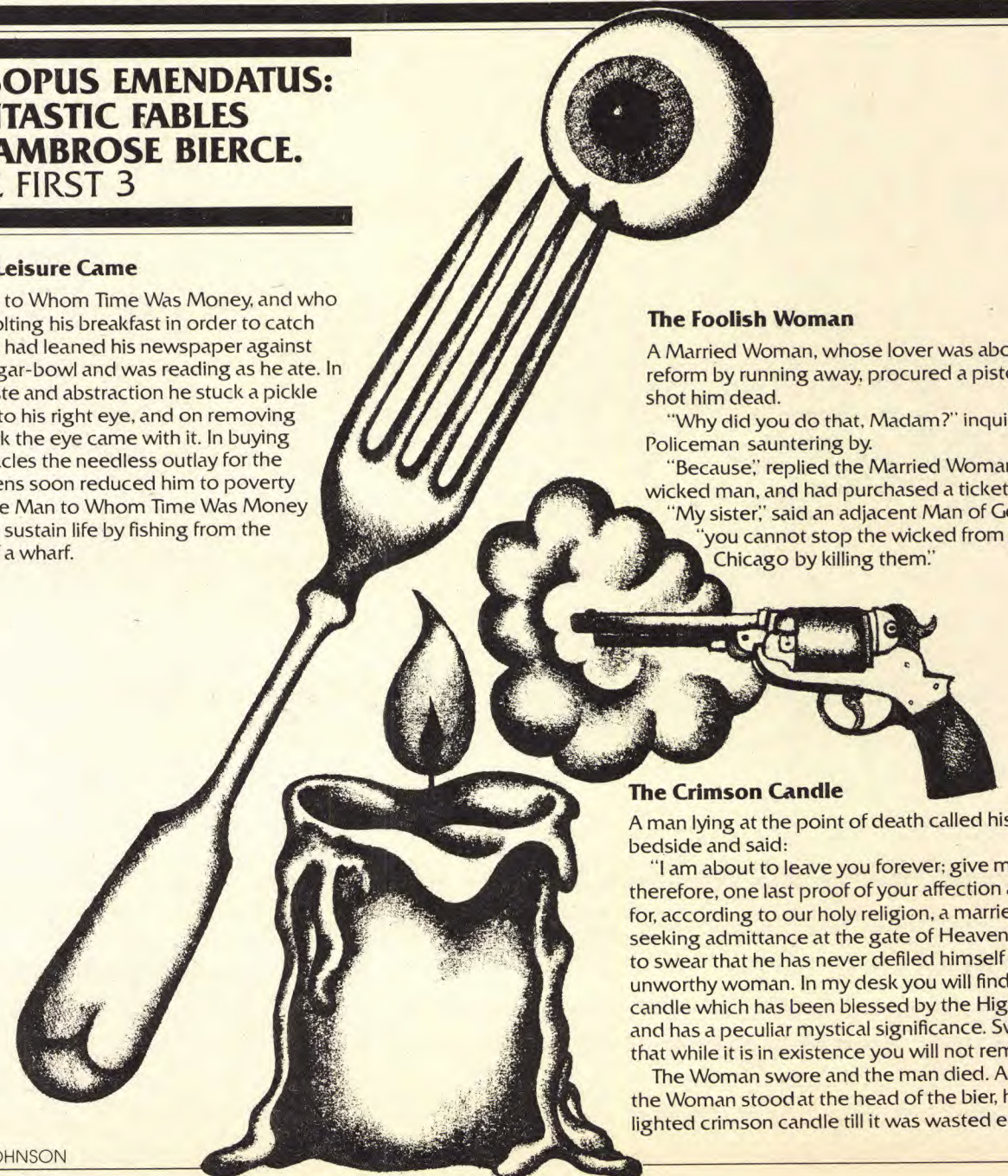
From our readers: We received this Christmas greeting from John Langdon of Langdon & Petrick, Woodbury, N.J. Anyway you look at it, from the left and down or from the right and up, you get the message, a delightful one, that well deserves the space it occupies on these pages.

AESOPUS EMENDATUS: FANTASTIC FABLES BY AMBROSE BIERCE. THE FIRST 3

How Leisure Came
A Man to Whom Time Was Money, and who was bolting his breakfast in order to catch a train, had leaned his newspaper against the sugar-bowl and was reading as he ate. In his haste and abstraction he stuck a pickle fork into his right eye, and on removing the fork the eye came with it. In buying spectacles the eye needed outlay for the right lens soon reduced him to poverty and the Man to Whom Time Was Money had to sustain life by fishing from the end of a wharf.

The Foolish Woman
A Married Woman, whose lover was about to reform by running away, procured a pistol and shot him dead. "Why did you do that, Madam?" inquired a Policeman sauntering by. "Because," replied the Married Woman, "he was a wicked man, and had purchased a ticket to Chicago." "My sister," said an adjacent Man of God, solemnly, "you cannot stop the wicked from going to Chicago by killing them."

The Crimson Candle
A man lying at the point of death called his wife to his bedside and said: "I am about to leave you forever; give me therefore, one last proof of your affection and fidelity for, according to our holy religion, a married man seeking admittance at the gate of Heaven is required to swear that he has never defiled himself with an unworthy woman. In my desk you will find a crimson candle which has been blessed by the High Priest and has a peculiar mystical significance. Swear to me that while it is in existence you will not remarry." The Woman swore and the man died. At the funeral the Woman stood at the head of the bier, holding a lighted crimson candle till it was wasted entirely away.



HEDDA JOHNSON

Ms. Carol Anthony & Friends

Mr. Funk, Mr. Wagnall and Mr. Webster all define "carol" as a joyous song. We concur with this definition as it relates to Carol Anthony. Carol is the melody and her delightful little people are the lyrics. Together, they make beautiful music. Pictured on this page are Carol and her friends, Eli and Harry. She created them, among many other fascinating characters, with sheet-maché and paste, old clothes carefully collected from all over the world and shrunk to fit their less-than-life sizes, props gathered from intensively researched sources, and with an astounding insight into human nature. Many of Carol's flesh-and-blood friends got together to rub elbows with her fabricated friends at a recent one-woman show in New York City. There was no better time and place...or way...to rejoice.

PHOTOGRAPH BY LITTLE BOBBY HANSON



My figures are statements about people; About our capacity for delight and wonder; About our sense of pain and beauty that surrounds our lives; About our sense of pity and compassion that makes us deal together, with our loneliness and fear; And about our sense of hope and dreams that is the fragileness that transcends and binds us all together. I try to capture a feeling, a sense of place within each figure that has influenced and moved me in my own life; And to somehow explain and touch, in my three-dimensional language and understanding, the simple warmth and vision in each of us.

PHOTOGRAPHS BY LITTLE BOBBY HANSON



MS. AMERICAN PIE



UNCLE CHARLIE



SCOUT LEADER



BARNEY AND HIS FLYING CHARIOT



THE THREE GRACES

THE ONE SHOW

PRESENTING
THE
FINALISTS

Men and women are essentially dreamers, and many of these human dreams have been realized. But one dream, more persistent than the rest, continues to occupy the creative artist: to end the confusion of the "Tower of Babel" that keeps man apart from full and untrammelled communication with his fellow man.

The One Show is real testament to the increasing fulfillment of this last dream—to the health, vitality, and advancements—made by communications worldwide. From the drawings in the caves of Altamira to the polished and the creative refinements of the finalists depicted on these pages, The One Show represents an ever-expanding progression in writing, art direction, design, and all of their communicating links. These links bind creative people to one another and their need to know and share common concepts and concerns; to move ideas; persuade; and sell products and services with the highest levels of taste.

Covering as it does every field of endeavor in advertising and the graphic arts, The One Show is a truly representative composite of life today. Actually two shows in one, the Advertising portion is co-sponsored by The Art Directors Club and Copy Club of New York, and the Editorial and Graphic Design portion by The ADC only. Here are the things we eat, use, and wear; the things we work with, the things we play with, and the things we do, capsulized by some of the most creative people in the world today. Their considerable accomplishments represent not only superior work for their clients and the public but a kaleidoscope of our life and times.

From these finalists, gold and silver honors will be awarded in the various categories. Following those presentations in June, The One Show will be on display July 10 through 30, at the Union Carbide Building, 47th Street and Park Avenue, New York City. From worldwide submissions totaling over 11,000, a jury of 60 of the industry's leading talents has selected 1,100—making The One Show the most comprehensive in the world on the creative disciplines.

The One Show represents a broad spectrum of communications and proves that, tight economy or no, creative people can still be productive, innovative, clever, amusing, forthright, and professionally optimistic.

The finalists represent examples from the best of the best and are substantial proof of the clear emergence of the creative artist as a significant force in the world of commerce.

So three to get ready, two for the finalists, and one for The One Show.

Print Advertising

NEWSPAPER ADS AND CAMPAIGNS:

- 1 Art Director/Designer: Nick Scordato
Writer: Ken Charof
Photographer: Cailor-Resnick
Agency: Doherty, Mann & Olshan
Client: Better Homes & Gardens
- 2 Art Director: Charles Piccirillo
Writer: Mike Mangano
Photographer: Larry Sillen
Agency: Doyle Dane Bernbach
Client: Volkswagen of America
- 3 Art Director: Robert Reitzfeld
Writer: Thomas J. Nathan
Photographer: Henry Sandbank
Agency: Scali, McCabe, Sloves
Client: Volvo of America Corp.
- 4 Art Director: Bob Czernysz
Writer: Richard Olmsted
Agency: Y & R
Client: People Magazine
- 5 Art Director/Designer: Hy Varon
Writer: Charles Gowl
Artist: Gene Calogero
Agency: Warwick, Welsh & Miller
Client: Smithsonian Magazine
- 6 Art Director/Designer: Mark Yustein
Writer: Kay Kavanagh
Photographer: Allen Vogel
Agency: Della Femina, Travisano & Partners
Client: Carte Blanche

CONSUMER MAGAZINE ADS (B/W):

- 7 Art Director/Designer: Allan Beaver
Writer: Larry Pipler
Photographer: Cailor/Resnick
Agency: Levine, Huntley, Schmidt
Client: Lesney Products Corporation
- 8 Art Director: Mike Tesch
Writer: Ed Butler
Photographer: Peter Papadopolous
Agency: Carl Ally
Client: The Travelers Insurance Companies
- 9 Art Director/Writer: Agency Creative Staff
Photographer: Charles W. Smith
Agency: Hackenberg, Normann Assoc.
Client: Hyatt Regency Chicago
- 10 Art Director/Designer: Horace Minnar
Writer: Mike and Pat Cetta
Agency: Minnar Advertising
Client: Sparks Steak House
- 11 Art Director/Designer: Reinhold Schwenk
Writer: Robert Saxon
Photographer: Henry Sandbank
Agency: Doyle Dane Bernbach
Client: Sony Corporation

CONSUMER MAGAZINE ADS (COLOR):

- 12 Art Director/Designer/Artist: Michael Winslow
Writer: Harriet Frye
Photographers: Phil Marco, Ralph Holland
Agency: McKinney & Silver
Client: State of South Carolina, Division of Tourism
- 13 Art Director: Irwin Goldberg
Designers: Irwin Goldberg, Arthur Zimmerman
Writer: Bob Larimer
Photographer: Tom Seton
Agency: Nadler & Larimer
Client: Austin Nichols & Co.
- 14 Art Directors: Stuart Pitman, Faith Popcorn
Writer: Murray L. Klein
Photographer: Michael O'Neill
Agency: Smith/Greenland Co.
Client: Somerset Importers
- 15 Art Director: Robert Reitzfeld
Writer: Thomas J. Nathan
Photographer: Henry Sandbank
Agency: Scali, McCabe, Sloves
Client: Volvo of America Corporation
- 16 Art Director: Lou Carvell
Writer: Ted Pettus
Photographer: Pete Turner
Agency: McCaffrey & McCall
Client: Rolls Royce

CONSUMER MAGAZINE CAMPAIGN (B/W):

- 17 Art Director: Charles Piccirillo
Writer: Mike Mangano
Photographers: Larry Sillen, David Langley, Frank Cowan
Agency: Doyle Dane Bernbach
Client: Volkswagen of America

THESE CREDITS ARE SET IN AVANT GARDE GOTHIC CONDENSED

TODAY AN RH POSITIVE CAN FALL IN LOVE WITH AN RH NEGATIVE.

BETTER HOMES

CHARGING LUNCH VS. FINANCING IT.

Carte Blanche

IT'LL BLOW YOUR SOCKS OFF.

"IT'S A SONY"

A VOLVO DISCOVERY: RAIN FALLS ON REAR WINDOWS, TOO.

VOLVO

BIG THREE GO UP!

G.M., Ford, Chrysler Hike Prices.

Little One Stays Down!

Still #2625

WE SELL MORE CARS THAN FORD, CHRYSLER, CHEVROLET AND BUICK COMBINED.

MATCHBOX

WHY A VOLVO WITH CAR MAKES SENSE DURING THESE TRYING TIMES.

A VOLVO DISCOVERY: RAIN FALLS ON REAR WINDOWS, TOO.

VOLVO

What's it like to be the mother of three kids when you're already the father?

THE TRAVELERS
Maybe we can help.

These are the things that litter our beaches. Not beer cans, paper cups and candy wrappers.

South Carolina

Paul Newman at 50. Paul Newman at 200.

People

Why Only One Restaurant in the United States is Named After a Subterranean European Fungus.

Griffins

The Effects of Ice on Scotch.

Famous Grouse

The Renaissance of the Curious Reader

DOLLARS AND SENSE

	PRICE	TOTAL
PETER LUGER	1.87	17.83
GALLAGHER'S	1.27	12.67
BROADWAY JOE	1.15	11.45
SHRIMP CILLA	1.10	10.90
PIZZA	1.00	9.50
PERI PERI	1.00	9.50
SHRIMP	1.00	9.50
SHRIMP	1.00	9.50
SHRIMP	1.00	9.50

I was wondering if I could possibly become a fan of Abbie Hoffman's Black Label.

Black Label

Presenting the 84 mpg Volkswagen.

Volkswagen

5

10

14

17

I lost half of myself without taking diet pills.



IT TAKES A LOT OF DUMMIES TO MAKE A CAR FOR PEOPLE WHO THINK.

By measuring Volvo's safe barriers with dummies, we've made them safe for people. These tests helped develop a front seat which absorbs higher-speed impacts to protect the passenger compartment. And a rear seat with built-in roll-over protection for years. For all our improvements we're suggested by dummies. Some come from other cars.



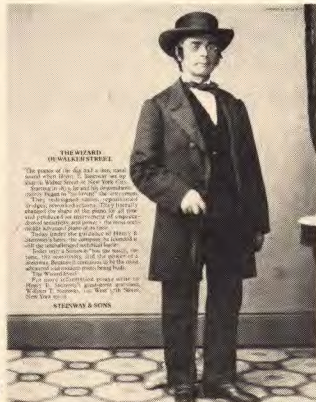
This is a get rich quick ad.

A collage of various small advertisements and text snippets, including one for 'The Formula' and another for 'The Travelers Insurance Companies'.

18

23

27



I don't make shoes for your feet. I make shoes for your body.

An advertisement for shoes featuring anatomical diagrams of a foot and a pair of shoes, with text explaining the fit and comfort.



THIS YEAR, OVER 800,000 AMERICANS WILL FACE THIS PROBLEM.

Major retailers are concerned about doing something. This year, over 800,000 Americans will face this problem. The problem is... STORER STATIONS.

19

24

28



Unfortunately, ears can't shut out noise the way eyes can shut out light. The answer is... THE DOWLING... Earplugs that block out noise.



An advertisement for Beech-Nut Baby Food featuring a 'Beech-Nut Baby Research Report' and the headline 'SHOULD FATHERS FEED BABIES?'.

An advertisement for Cereal featuring a man's face and the headline 'WITH MY CHICKENS YOU CAN COUNT YOUR PROFITS BEFORE THEY HATCH.'.

20

25

29

The 4-minute 3,000 mile.

When you have to get information somewhere fast—the Xerox Telecopier transceiver is a record breaker. By simply dialing an ordinary telephone you can send copies of documents, diagrams, drawings, even photographs from anywhere in the country to anywhere else in the country.



WE SELL MORE CARS THAN FORD, CHRYSLER, CHEVROLET AND BUICK COMBINED. MATCHBOX

21

30



They're lots of laughs when you wind them up. And not so funny when you wind up wearing them.

You can always tell a lot about a man by how he holds his liquor.

An advertisement for wine featuring a man's face and a bottle of wine, with text about wine quality and taste.

How to tighten your belt without cutting off your circulation.

Spending your advertising money like it's going out of style is now out of style. And as you well know, you can't spend fewer dollars in the same ways and places as you can spend lots of dollars. So, how do you get as much out of your advertising budget without putting as much into it? We at the Daily News think we have the answer.

22

26

31

18 Art Director/Designer: Charley Aromando
Writer: Ruth L. McCarthy
Photographers: Irwin Cohn, Jerry Cohen
Agency: Wilson Haight & Welch
Client: Campana Corporation

19 Art Director/Designer: Cathie Campbell
Writer: Arthur Einstein
Photographers: Mathew Brady, John-Paul Endress, Carl Fischer, David Langley
Agency: Lord, Geller, Federico
Client: Steinway & Sons

20 Art Director: Mike Tesch
Writer: Ed Butler
Photographers: Allen Macweeny, Peter Papadopolous, Dave Langley
Agency: Carl Ally
Client: The Travelers Insurance Companies

21 Art Directors: Allen Kay, Jeff Cohen
Writers: Lester Colodny, Lois Korey
Photographers: Dave Langley, Howard Menken, George Ehrlich
Agency: Needham, Harper & Steers
Client: Xerox Corporation

CONSUMER MAGAZINE CAMPAIGN (COLOR):

22 Art Directors: Joe Gregorace, Harvey Cohen, Dick Wolf
Writers: Marv Jacobson, Charlie Kornberger, Michael Norica
Photographers: Phil Marco, Joe Toto, Five, Inc.
Agency: Benton & Bowles
Client: Procter & Gamble

23 Art Director: Robert Reitzfeld
Writers: Thomas J. Nathan, Edward A. McCabe
Photographers: Henry Sandbank, Steve Horn
Agency: Scali, McCabe, Sloves
Client: Volvo of America Corporation

24 Art Director/Designer: Mel Platt
Writer: Jennifer Berne
Artist: Norman Green
Photographer: Lee Batlin
Agency: Martin Landey, Arlow Advertising
Client: Kalsø Systemet

25 Art Director/Designer: Mel Platt
Writer: Jennifer Berne
Photographer: Michael O'Neill
Agency: Martin Landey, Arlow Advertising
Client: Beech-Nut Baby Food

26 Art Directors: Nick Gisonde, Mark Yustein, Jim Perretti
Designer: Nick Gisonde
Writers: Neil Drossman, John Russo
Photographers: Joe Toto, Carl Fischer, Carl Furuta, Arnold Beckerman
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Company

TRADE AD (B/W):

27 Art Director/Writer: Dick Calderhead
Designer: Barbara Schubeck
Artists: Marc Nadel, The Bettmann Archive
Agency: Calderhead, Jackson
Client: Calderhead, Jackson

28 Art Director: John Cenatiempo
Writer: Andrew Isaacson
Photographer: Cailor/Resnick
Agency: Gaynor & Ducas
Client: Storer Broadcasting Company

29 Art Director: Sam Scali
Writer: Edward A. McCabe
Photographer: Alan Dolgins
Agency: Scali, McCabe, Sloves
Client: Perdue Farms Incorporated

30 Art Director/Designer: Allan Beaver
Writer: Larry Plapler
Photographer: Cailor/Resnick
Agency: Levine, Huntley, Schmidt
Client: Lesney Products Corporation

31 Art Director/Designer: Ed Rotundi
Writer: Neil Drossman
Photographer: David Vine
Agency: Della Femina, Travisano & Partners
Client: The Daily News

Does this Jewish couple dare to marry and have children?



32



39

TRADE AD (COLOR):

32 Art Director/Designer: Lee Epstein
Writer: Hal Silverman
Photographer: Henry Sandbank
Agency: Doyle Dane Bernbach
Client: Polaroid Corporation

33 Art Director: Bob Kwait
Writer: Mike Marino
Photographer: Bob Bender
Agency: Griswold-Eshleman
Client: Industry Week

34 Art Directors: Bob Kwait, Tom Gilday
Designer: Bob Kwait
Writer: Mike Marino
Photographer: Jan Czyrba
Agency: Griswold-Eshleman
Client: Industry Week

35 Art Director/Designer: Mark Yustein
Writer: Kay Kavanagh
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Company

36 Art Director/Designer: Burt Klein
Writer: Breen & Porter
Photographer: Bob Panuska
Agency: Saunders Bell Hicks
Client: Volare Shoe Company

TRADE CAMPAIGN (B/W):

37 Art Director/Designer: Gene Federico
Writer: Arthur Einstein (with Woody Allen),
Tony Bennett, Buckminster Fuller,
Tom Heinsohn, Stanley Marcus, Lou Rawls)
Agency: Lord, Geller, Federico
Client: The New Yorker

38 Art Director/Designer: Richard Brown
Writer: Steve August
Artist: Jack Eide
Photographer: Tony Cutioneo
Agency: Richard Brown
Client: Ortho Pharmaceutical Corporation

39 Art Directors/Designers: Allan Beaver, Ken Sausville
Writers: Larry Plapler, Frank Anton
Photographer: Cailor/Resnick
Agency: Levine, Huntley, Schmidt
Client: Lesney Products Corporation

TRADE CAMPAIGN (COLOR):

40 Art Director: Bob Kwait
Writer: Mike Marino
Photographer: Bob Bender
Agency: Griswold-Eshleman
Client: Industry Week

41 Art Director: Dick Thomas
Writer: Whit Hobbs
Artist: Bob Deschamps
Agency: Blue Green Inc.
Client: Rolling Stone

42 Art Director/Designer: Mark Yustein
Writer: Kay Kavanagh
Photographer: Charlie Gold
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Company

SMALL SPACE AD:

43 Art Director/Designer: Jack Mariucci
Writer: Marcia Bell Grace
Photographer: Cosimo
Agency: Doyle Dane Bernbach
Client: American Tourister Luggage

44 Art Director/Designer: Lyle Metzdorf
Writer: Lyle Metzdorf
Agency: Metzdorf Advertising
Client: Metzdorf Advertising

45 Art Director/Designer: Tom Smith
Writers: Walt Woodward, Tom Smith
Artist: Curilla & Associates
Agency: Griswold-Eshleman
Client: Korman Muffler

THERE'S A FORTUNE TO BE MADE IN MEADOW MUFFINS.



33

You don't bake them. You just find them lying there, ready to be made into energy. The kind that lights lights, heats houses, and drives cars. Plain, ordinary cow manure may become one of the most practical solutions to the energy crisis. Because a gadget called an "anaerobic digester" converts meadow muffs, road apples and buffalo chips into usable methane fuel. And methane produces energy. Industry managers first read about this novel raw material in Industry Week. That's where they got a lot of their new ideas. And that's why they like it. Industry Week informs them. Leads them. Motivates them. It helps them become better managers. Gives them new answers to old problems. Old answers to new ones. That's why when TGI reported recently that Industry Week reaches 1.8 million readers, we were only mildly surprised. That's also why I'm up 25% in advertising dollars in the first quarter of 1974. And that's no meadow muffs.

INDUSTRY WEEK
The magazine that managers read.

ALMOST AS MUCH STEALING GOES ON IN INDUSTRY TODAY AS IN GOVERNMENT.



40

With all the hooey and hollering about payoffs, under-the-table deals and kickbacks, one would think that all the stealing and cheating is going on in political circles. Not so. Pilfering is costing American industry over \$2 billion each year. And it's getting worse. A lot worse. The consumer is higher prices, in higher insurance rates, in shoddy products. Where will industry managers find answers to stopping industrial pilferage? One of their best ideas sources is Industry Week. It informs them. Leads them. Motivates them. Gives them new answers to old problems. Old answers to new ones. That's why when TGI reported recently that Industry Week reaches 1.8 million readers, we were only mildly surprised. That's also why I'm up 25% in advertising dollars in the first quarter of 1974. Because Industry Week is helping managers put a stop to in-plant stealing. It has become a real steal for advertisers.

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INDUSTRY WEEK
The magazine that managers read.

ROLLING STONE

What's up? Well, our circulation's up. Way up. And so is our advertising. However, it hasn't all been smooth sailing.



41

Let's go to San Francisco and get things straight. Right? Wrong. In San Francisco, we've got a lot of trouble. In New York, the number to call is 666-5560. To those of you who are on the outside looking in... In New York, the number to call is 666-5560.

The story of Blue Nun as told by the profits.



35

"Like the stimulation of New York, it is to be able to see into the streets and around myself by people is fun for me. I love to be able to look into millions of best seats and see the stars, which you don't find in other places. Plus, I like to go to the movies, and I have an enormous, enormous choice of movie houses in New York. I frankly couldn't think of being anywhere else."



This message about New York is brought to you by the national magazine that knows New York. The magazine that has recently compiled careful profiles from about New York, and all of them call for the stars for quality goods and services, as you. Guide to Superior Marketing. Yes, The New Yorker.



Behind every success story stands a great woman.

42

We need two sharp secretaries, a classy receptionist, and ~~two~~ accurate clerk typists. Call Mr. Ivey for an appointment at Metzdorf Adv., 526-5361.

44



36

Making babies isn't the only reason for making love.

38

"Dear American Tourister: After going 20,000 miles in three weeks, I only wish I looked as good!" Janet Smarling, New York



43

WE HEAR YOU NEED A NEW MUFFLER.

And so do your neighbors. And if you want to put a hush to those not-so-quiet things they may be saying about your exhaust system... Come to Korman. We started right here in Cleveland. And we're the oldest muffler specialists in the business. We've got five convenient locations to serve you. So when the man says "Come to Korman," he's not asking you to go very far. At Korman, we'll practically guarantee to save you money over anyone else in the business. Not by cutting quality. But by trimming unnecessary overhead. And maybe best of all, when you come to Korman you can leave Korman pretty fast. We've developed a system of operation that completely frees most car's systems within a half hour. So you won't be stuck standing around humming our jingle all day. Come to Korman. Both of us will be glad. KORMAN MUFFLER

45

CLUB MEDITERRANEE/MEXICO. GO SOMEPLACE WHERE MONEY ISN'T THE ONLY LANGUAGE PEOPLE SPEAK.

At Club Mediterraneo... Mediterranean... Mexico... money isn't the only language people speak.

46 TRAVEL AGENT

BEFORE INFLATION, YOU COULD GET A 12 COURSE MEAL IN ITALY FOR \$5. NOW, IT'S ALL THE WAY UP TO \$6.



Alitalia's Italy... All you ever dreamed of... And more.

47

8 days in solitary. \$259.



See your travel agent.

48 PAN AM 54



53

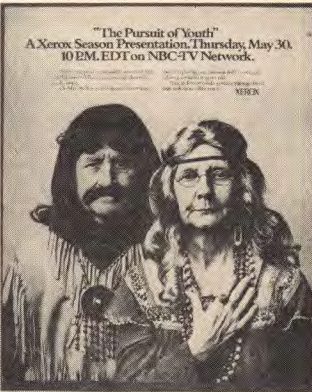
HERE TODAY, GONE TAMALE.



59

Free offer. Come in and test your reading speed at the Time-Life Speed Reading Center. We'll show you how you can read faster by just reading one word at a time.

59



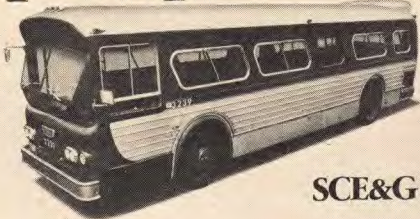
60



To your wealth.

49

We pick up and deliver.



SCE&G

50



AMERICAN AIRLINES TO CALIFORNIA

51



When long ago is far away -

call Long Distance.

52



55

Eat, eat, eat.

Doesn't anybody drink anymore?



56

Today. Instead of the rat race.



Belmont Park

57

THE QUALITY OF MY PARTS IS EQUAL TO THE WHOLE.

That's why you should always look for Perdue tagged chicken parts. They're the only ones that come from my fresh, young Perdue chickens.



58

Have a child. It's as beautiful as having a baby.

When would you ever see a child who looks like this? It's not just a child who looks like this... It's a child who is adopted.

Write: Adoption, Albany, New York, 12223

61

Rosney Rodney rain pail rabbit + train. The 11 year old who wrote this has an IQ of 150.

It's the best test to be given. You can't read it unless you're a genius. A learning disability that affects 1 out of every 10 children.

62

- SMALL SPACE CAMPAIGN: 46 Art Director/Designer: Bill Kamp... 47 Art Director/Designer: Paul Singer... 48 Art Director: Peter Kingman... SINGLE OUTDOOR: 49 Art Director/Designer: Ed Flanagan... 50 Art Director/Designer: Jerry Torchia... 51 Art Director: Stan Jones... 52 Art Director/Designer: Mitch Lechner... OUTDOOR CAMPAIGN: 53 Art Director/Designer: Bill Murphy... 54 Art Director/Designer: Marty Neumeier... 55 Art Director/Designer: Jerry Collamer... POSTERS: 56 Art Director/Artist: Tony Viola... 57 Art Director/Designer: Harvey Gabor... 58 Art Director: Sam Scali... 59 Art Director/Designer: Bill Weinstein... 60 Art Director: Allen Kay... PUBLIC SERVICE SINGLE: 61 Art Director/Designer: Alan Kupchick... 62 Art Director/Designer: Milt Wulleumier...

63 Art Directors: June Corley, Mary Moore
 Writers: Katina Mills, Veronica Nash
 Photographer: David Doss
 Agency: Humphrey Browning MacDougall
 Client: Massachusetts Society for the Prevention of Cruelty to Animals

64 Art Directors: June Corley, Mary Moore
 Writers: Katina Mills, Veronica Nash
 Photographer: David Doss
 Agency: Humphrey Browning MacDougall
 Client: Massachusetts Society for the Prevention of Cruelty to Animals

65 Art Directors: June Corley, Mary Moore

Writers: Katina Mills, Veronica Nash
 Artist: Joe Patti
 Photographer: David Doss
 Agency: Humphrey Browning MacDougall
 Client: Massachusetts Society for the Prevention of Cruelty to Animals

PUBLIC SERVICE CAMPAIGN:

66 Art Directors: June Corley, Mary Moore
 Writers: Katina Mills, Veronica Nash
 Artist: Joe Patti
 Photographer: David Doss
 Agency: Humphrey Browning MacDougall
 Client: Massachusetts Society for the Prevention of Cruelty to Animals

SINGLE POLITICAL:

67 Art Director: Barbara Schubeck
 Writer: Dick Calderhead (with Mother Goose)
 Artist: Marc Nadel
 Agency: Calderhead, Jackson
 Client: National Emergency Civil Liberties Committee

Photography & Art

ADVERTISING PHOTOGRAPHY:

- 68 Art Director/Designer: Lee Epstein
 Writer: Hal Silverman
 Photographer: Melvin Sokolsky
 Agency: Doyle Dane Bernbach
 Client: Polaroid Corporation
- 69 Art Director: Allen Kay
 Writer: Roy Fink
 Photographer: Carl Fischer
 Agency: Needham, Harper & Steers
 Client: Xerox Corporation
- 70 Art Director/Designer/Writer/Photographer: Randy Miller
 Agency: Randy Miller, Inc.
 Client: Randy Miller
- 71 Art Director: Dennis D'Amico
 Writer: Dick Tarlow
 Photographer: Michael O'Neill
 Agency: Sacks, Tarlow and Rosen
 Client: Trifari, Krussman and Fishel
- 72 Art Director/Designer: Bill Alderisio
 Writer: Gemma Just
 Photographer: David Hamilton
 Agency: J. Walter Thompson
 Client: G. D. Searle & Co.

ADVERTISING ART:

- 73 Art Director/Designer: Marilyn Katz
 Writer: Roger Myers
 Artist: Dave Willardson
 Agency: Van Brunt & Company
 Client: New England Fish Company
- 74 Art Director/Designer: Anthony V. Leone
 Writer: Bernard Ostrof
 Artist: Mark English
 Agency: Lewis & Gilman
 Client: Pfizer Pharmaceuticals
- 75 Art Director/Artist: Ben Wong
 Designer: Bruce Wolfe, Ben Wong
 Writer: David Perstein
 Agency: Wenger-Michael
 Client: CBS Musical Instruments
- 76 Art Director/Designer: Dolores Gudzin
 Artist: Wilson McLean
 Agency: National Broadcasting Company Art Promotion
 Client: National Broadcasting Company
- 77 Art Director/Designer: Anthony V. Leone
 Writer: Bernard Ostrof
 Artist: Roy Carruthers
 Agency: Lewis & Gilman
 Client: Pfizer Pharmaceuticals

Now you can prove your dog is a genuine, All-American Mutt.



When you adopt a pup from the MSPCA, you get a certificate just like this one to prove he's a genuine, All-American Mutt. Our All-American Alley Kittens have papers, too! They're all waiting for you at the MSPCA Adoption Ward, 180 Longwood Avenue, Boston. Come in 10:30 to 3:30, Monday through Saturday. We guarantee you'll leave with the best of everything.

Get the best of everything. Adopt a mutt.

Get the best of everything. Adopt a mutt.



Get the best of everything. Adopt a mutt.

If you can't decide between a Shepherd, a Setter or a Poodle, get them all.



Get the best of everything. Adopt a mutt.

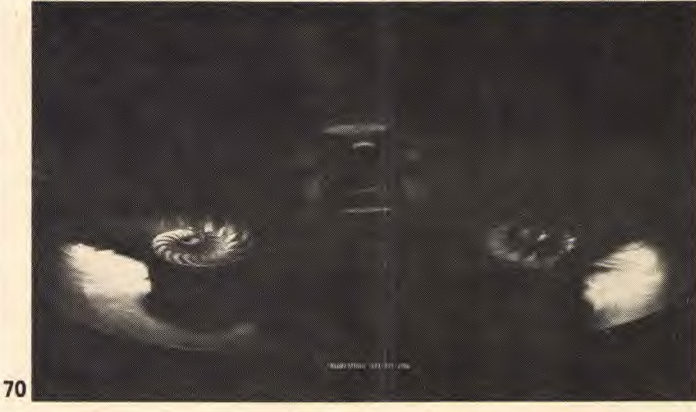
Get the best of everything. Adopt a mutt.



Get the best of everything. Adopt a mutt.

All the king's horses and all the king's men can't put King Richard together again.





THE MOST EXTRAVAGANT \$65 WATCH EVER MADE.



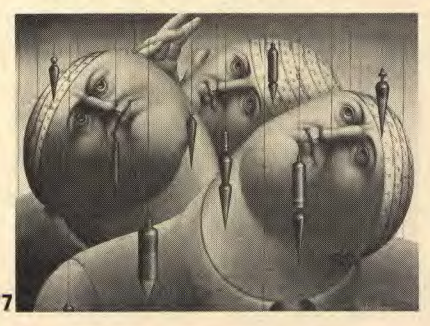
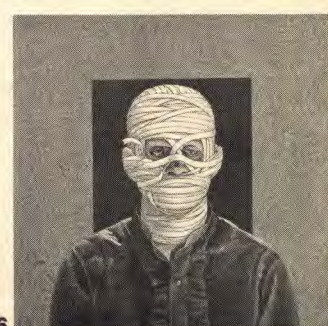
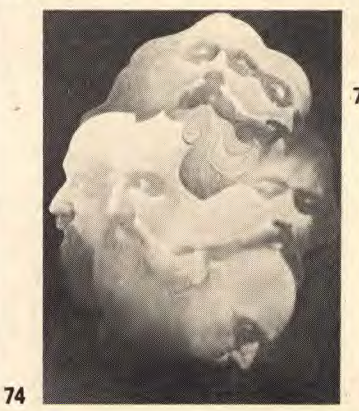
TRIFARI



Demulen

We never thought a Polaroid product could have so many negative qualities.

Until we invented Instant Positive/Negative Pack Film.



Broadcast

:30 TV COMMERCIAL:

- 78 Art Director: Robert Reitzfeld
Writer: Thomas J. Nathan
Director: Henry Sandbank
Production Co.: Henry Sandbank Films
Agency: Scali, McCabe, Sloves
Client: Volvo of America Corporation
- 79 Art Director: Mike Tesch
Writer: Patrick Kelly
Director: Steve Horn
Producer: Vera Samama
Production Co.: Horn/Griner
Agency: Carl Ally
Client: Tonka Corporation
- 80 Art Director: Allen Kay
Writers: Lois Korey, Lloyd Fink

Director: Mickey Trenner
Producer: Syd Rangell
Production Co.: EUE
Agency: Needham, Harper & Steers
Client: Xerox Corporation

- 81 Art Director: Ralph Moxcey
Writer: Scott Miller
Director: Joe Hanwright
Producer: Thomas Anabel
Production Co.: Wakeford/Orloff
Agency: Humphrey Browning MacDougall
Client: Converse Rubber Corp.

:60 TV COMMERCIAL

- 82 Art Director: Lou Colletti
Writer: Michael Drazen
Director: Steve Horn
Production Co.: Steve Horn, Inc.
Agency: Scali, McCabe, Sloves

Client: Barney's Clothes

- 83 Art Director: Bill Smith
Writer: Hugh Wells
Director: Hil Covington
Producer: Michael Paradise
Production Co.: Hil Covington
Agency: NW Ayer ABH
Client: Illinois Bell
- 84 Art Director: Jim Swan
Writers: Curvin O'Rielly, Lou Di Joseph
Director: Ed Bianchi
Producer: Dennis Powers
Production Co.: Rick Levine Productions
Agency: Young & Rubicam
Client: Dr Pepper
- 85 Art Director: Jonis Cold
Writer: Tom Little
Director: Joe Sedelmaier
Producer: Suzanne Carroll
Production Co.:
Sedelmaier Film Productions
Agency: McDonald & Little
Client: Southern Airways

:30 TV CAMPAIGN:

- 86 Art Director: Robert Reitzfeld
Writer: Thomas J. Nathan
Directors: Robert Reitzfeld,
Henry Sandbank
Production Co.: Henry Sandbank Films
Agency: Scali, McCabe, Sloves
Client: Volvo of America Corporation
- 87 Art Director: Jerry Collamer
Writer: Valerie Wagner
Director: Denny Harris
Producer: Harry Wypich
Production Co.: Denny Harris
Agency: McCann-Erickson
Client: Delmonte

- 88 Art Director: Mike Withers
Writer: Barry Greenspan
Directors: Norman Toback, Dave de Vries
Producers: Joanne Michels, Dave de Vries
Production Cos.: Toback & Associates,
Peterson Co.
Agency: DKG
Client: Dollar Savings Bank

- 89 Art Director: Mark Ross
Writer: Bill Taylor
Producers: Mark Ross, Judith Stevens
Production Co.: Wylde & Associates
Agency: Ogilvy & Mather
Client: American Express

:60 TV CAMPAIGN:

- 90 Cameraman: Terry Clairmont
Writer: Hal Newson
Director: Dick Snyder
Production Co.: N. Lee Lacy
Agency: Cole & Weber
Client: Rainier National Bank

- 91 Art Director: Andrew Langer
Writer: Marshall Karp
Director: Steve Horn
Production Co.: Steve Horn, Inc.
Agency: The Marschalk Co.
Client: Mutual of New York

- 92 Art Director: Jim Swan
Writers: Curvin O'Rielly, Lou Di Joseph
Director: Ed Bianchi
Production Co.: Rick Levine Productions
Agency: Young & Rubicam
Client: Dr Pepper

- 93 Art Director: Jim Swan
Writer: Phil Peppis
Director: Ed Bianchi
Production Co.: Milan Films
Agency: Young & Rubicam
Client: Eastern Airlines

PUBLIC SERVICE TV COMMERCIAL:

- 94 Art Director: Stu Rosenwasser
Writer: Bob Veder
Designer: Seymour Chwast
Director: Norm Griner
Producer: Vinnie Infantino
Production Cos.: Griner/Cuesta, Push Pin
Studio
Agency: Grey Advertising
Client: Anti-Defamation League
- 95 Art Director: Bob Petrocelli
Writer: Hal Friedman
Director: Bob Giraldi
Producer: Phil Suarez
Agency: Warren Muller Dolobowsky
Client: National Hemophilia Foundation
- 96 Art Director: Alan Kupchick
Writer: Enid Futterman
Director: Norman Griner

Producer: Steve Novick
Production Co.: Horn/Griner
Agency: Grey Advertising
Client: New York State Board of Adoption

- 97 Art Director: Georgia Shankel
Writer: Dorothy Linder
Producer: Manny Perez
Production Co.: Stan Lang Productions
Agency: Young & Rubicam
Client: Legal Aid

STATION, PROGRAM, NETWORK PROMOTION:

- 98 Art Director: Gordon Bowman
Cameraman: David Hoffman
Writer: Charlie Miesmer
Director: David Hoffman
Producer: Harry Willand
Production Co.: Varied Directions
Agency: Varied Directions
Client: Mobil Oil Corporation
- 99 Art Director: Lou Dorfman
Writers: Lou Dorfman, Ken Chandler
Director: Rick Levine
Producer: Richard Goldberg
Production Co.: Rick Levine Productions
Agency: CBS/Broadcast Group
Client: CBS Television Network
- 100 Art Director/Artist/Director/Producer:
Lou Dorfman
Production Cos.: Petersen, Directors Circle,
Edstan Studio
Agency: CBS/Broadcast Group
Client: CBS Television Network
- 101 Art Director/Writer/Producer: Lou Dorfman
Director: Dick Loew
Production Co.: Gomes Loew
Agency: CBS/Broadcast Group
Client: WCBS Newsradio 88

RADIO COMMERCIAL:

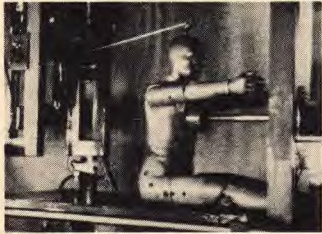
- 102 Writers: Kay Kavanagh, Mark Yustein
Producer: Lewis Kuperman
Production Co.: National Recording
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Company
- 103 Writer: Jeff Gorman
Producer: Janet Collins
Production Co.: Studio One
Agency: Zechman Lyke Vetere
Client: Gingiss International
- 104 Writers: Kay Kavanagh, Mark Yustein
Producer: Lewis Kuperman
Production Co.: National Recording
Agency: Della Femina, Travisano & Partners
Client: Schieffelin & Company
- 105 Writer/Producer: Jeff Gorman
Production Co.: Radio & Records
Agency: Zechman Lyke Vetere
Client: Gingiss International

RADIO CAMPAIGN:

- 106 Writer: Lawrence Kasdan
Producers: Lawrence Kasdan, Jim Dale
Production Co.: Bell Sound
Agency: W. B. Doner & Co.
Client: The Detroit News
- 107 Writer: Valerie Wagner
Producer: Harry Wypich
Production Co.: Coast Recorders
Agency: McCann-Erickson
Client: Delmonte
- 108 Writer: Peter Burkhard
Producer: Jim Coyne
Production Co.: Radio Band of America
Agency: Young & Rubicam
Client: Bristol-Myers

PUBLIC SERVICE RADIO:

- 109 Writer: Susan Russell
Producer: Dennis Gray
Agency: Van Sant Dugdale
Client: City of Baltimore
- 110 Art Director: Alan Kupchick
Writer: Enid Futterman
Producer: Steve Novick
Production Cos.: Generation Sound,
Crescendo Productions
Agency: Grey Advertising
Client: New York State Board of Adoption
- 111 Writer: Ed Flamma
Director: Ron Watts
Production Co.: Tom Dawes Productions
Agency: APCL&K
Client: U.S. Department of Transportation
- 112 Writer: Jim Johnston
Producer: Ken Yagoda
Production Co.: HEA Assoc.
Agency: Young & Rubicam
Client: Boy Scouts of New York



78



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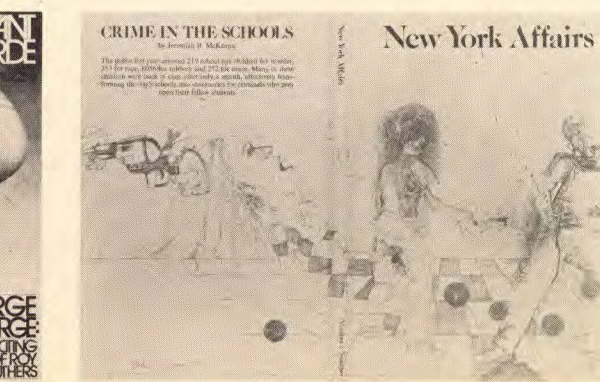
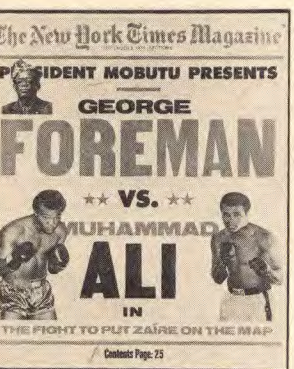
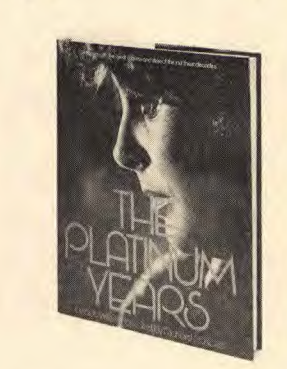
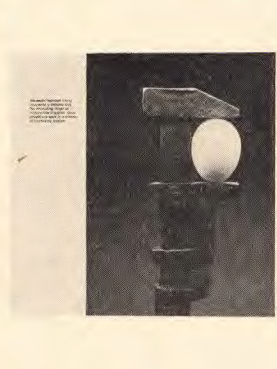
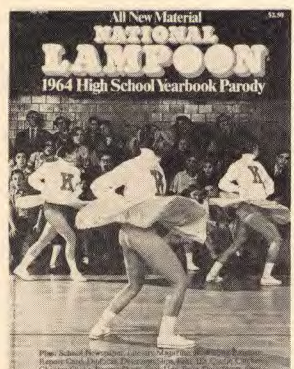
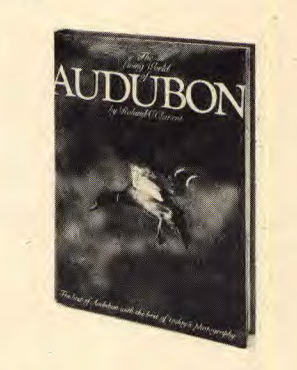
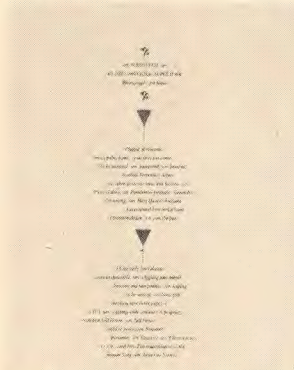
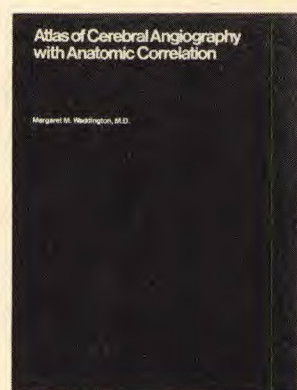
85



93



101



Editor: Ralph Ginzburg
 Publisher: Avant Garde
 Agency: Lubalin, Smith, Carnase

TRADE PUBLICATION:

118 Art Director: Joe Giacalone
 Designers: Joe Giacalone, Jim Kollar, Sue Connors
 Photographer: Charles Shotwell
 Writer: Carl Burkard
 Publisher: American Medical Assoc., Prism

119 Art Director/Designer: Herb Lubalin
 Artists: Stan Mack, Barbara Nessim, Seymour Chwast, Dick Hess, Chas. B. Slackman, Wilson McLean, Milton Glaser, Bob Alcorn, Gil Stone, Doug Johnson, Gerry Gersten, Jim McMullan, Marie Michael, Norman Green, Roy Carruthers, Francois Colos, Roger Hane, Bob Grossman, Jim Spanfeller, Simms Taback, Murray Tinkelman, Heather Cooper, Charles White, III, Jerome Snyder, Marvin Mattelson, James Grashow.
 Editors: Herb Lubalin, Ed Rondthaler, Aaron Burns, Jack Anson Finke
 Publisher: International Typeface Corporation, U&Ic
 Agency: Lubalin, Smith, Carnase

120 Art Director/Designer: Samuel N. Antupit
 Artist: Alan E. Cover
 Photographer: Salmon Bernstein
 Publisher: Urban Affairs
 Agency: Antupit & Others

121 Art Director/Designer: Herb Lubalin
 Artists: Hedda Johnson, Jerome Snyder, Marvin Mattelson, Roger Excoffon, Gene Federico, Lou Dorfman, Ladislav Sutnar, Oldrich Hlavsa, Herb Lubalin, Stan Mack, Barbara Nessim, Seymour Chwast, Dick Hess, Chas. B. Slackman, Wilson McLean, Milton Glaser, Bob Alcorn, Gil Stone, Doug Johnson, Gerry Gersten, Jim McMullan, Marie Michael, Norman Green, Roy Carruthers, Francois Colos, Roger Hane, Bob Grossman, Jim Spanfeller, Simms Taback, Murray Tinkelman, Heather Cooper, Charles White, III, James Grashow.
 Editors: Herb Lubalin, Ed Rondthaler, Aaron Burns, Jack Anson Finke
 Writers: Herb Lubalin, Ed Rondthaler, Jack Anson Finke, FHK Henion, Gerhard Lange, Armin Hofmann, Adrian Frutiger, Max Cafilisch, Wim Crowel, Nicolette Gray
 Publisher: International Typeface Corporation, U&Ic
 Agency: Lubalin, Smith, Carnase

122 Art Director: Andy Kner
 Designers: David Kaestle, Michael Gross
 Editor: Marty Fox
 Publisher: Print Magazine

BOOKS

123 Art Director/Designer: Albert Squillace
 Photographer: Bob Willoughby
 Writer: Richard Schickel
 Publishers: Ridge Press, Random House

124 Art Director/Designer: Massimo Vignelli
 Artist/Writer: Margaret M. Waddington, M.D.
 Publisher: Little, Brown & Co.

125 Art Director/Designer: Albert Squillace
 Artist: John James Audubon
 Writer: Roland Clement
 Publisher: Ridge Press, Grosset & Dunlap

126 Art Director/Designer: Lawrence Levy
 Editors: Elliott Anderson, John Perrault, Lawrence Levy
 Publisher: TriQuarterly Magazine
 Agency: Lawrence Levy Design/Film

CONSUMER PUBLICATION:

113 Art Director: Robert N. Essman
 Designers: Robert N. Essman, Berni Schoenfeld
 Artist: Pierre Le-Tan
 Publisher: Business Week

114 Art Directors: Art Kane, Carl Barile
 Designers: Claire Victor, Hector Marrero
 Photographer: Art Kane
 Publisher: Viva

115 Art Director/Designer: David Kaestle
 Artists: Alan Rose, Marc Arceneaux, Mara McAfee
 Photographers: David Kaestle, Vince Aisoa, Robert Parker
 Writers: Doug Kenny, P.J. O'Rourke
 Publisher: National Lampoon

116 Art Director/Designer/Artist: Ruth Ansel
 Editors: Lewis Bergman, Jack Rosenthal
 Publisher: The New York Times Magazine

117 Art Director/Designer: Herb Lubalin
 Artist: Roy Carruthers

Graphic Design

SALES PROMOTION BOOKLETS & SALES PRESENTATIONS:

- 127 Art Directors/Designers: Robin Rickabaugh, Heidi Rickabaugh
Design: Robin Rickabaugh
Photographer: Ron Finne
Editor: Ann Granning Bennett
Client: Reed College
- 128 Art Director/Designer: Seymour Chwast

Artists: Seymour Chwast, Haruo Miyachi, Christian Piper
Publisher Client: Push Pin Studios

- 129 Art Director/Designer: Thomas Wood
Artists: Steve Parks, Rhoda Hunt, Wayne Leigh, Jerry Womack, Bruce Young, Jack Ricketson, Jake Nunn, Glen Stewart, Craig Morgan, Thomas Wood
Writers: Dick Grant, Robert Solomon, Ray Garrett, Steve Parks
Publisher Client: Creative Services, Inc.
- 130 Art Director/Designer: Harry Murphy
Artist: Kate Keating

Writer: Art Odel
Agency: Harry Murphy & Friends
Client: Gensler & Associates/Architects

- 131 Art Director/Designer/Artist: Ford, Bryne & Associates Creative Staff
Writer: Donald Falk
Agency: Ford, Bryne & Associates
Client: Sperry-Remington
- 132 Art Director/Designer: James Miho
Artists: Norman McDonald, Barry Zaid, Ying Wei Tang, Marjorie Guarcello, Y.W. Tang
Photographers: Jerry Sarapeochiello, Run Run Shaw
Writer: David Brown
Publisher: Champion Papers Marketing Services
Client: Champion Papers

- 133 Art Director/Designer: Rick Horton
Artist: Gateway Studios
Photographer: Ed Zak
Writer: Alan Van Dine
Agency: Van Dine Horton McNamara
Client: Koppers Company
- 134 Art Director: Bill Bonnell, III
Designers: Bill Bonnell, III, Randy Hoffeld
Photographer: Rudolf Janv
Writer: Rhodes Patterson
Agency: Communications Department, Container Corporation of America
Client: Container Corporation of America

- 135 Art Directors/Designers/Artists/Writers: Craig Bernhardt, Janice Fudyma
Agency: Graphics-To-Go
Client: Craig Bernhardt and Janice Fudyma

RECORD ALBUMS:

- 136 Art Director/Designer: Woody Pirtle
Artists: Bill Jenkins, Woody Pirtle
Agency: The Richards Group
Client: Capitol Records
- 137 Art Director/Designer/Photographer: Mike Salisbury
Agency: United Artists Artists
Client: Blue Note Records
- 138 Art Director/Designer: John Berg
Photographer: Jay Maisel
Agency/Client: Columbia Records
- 139 Art Director: Ed Thrasher
Designer: Gribbitt
Photographer: Gary Gross
Agency/Client: Warner Bros. Records
- 140 Art Directors: John Berg, Henrietta Condak
Designer: Henrietta Condak
Artist: Richard Hess
Agency/Client: Columbia Records

CALENDARS

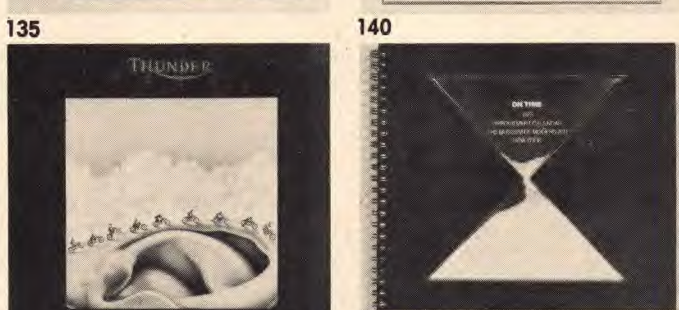
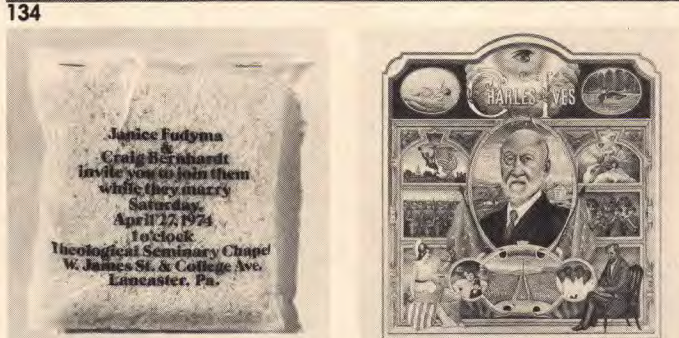
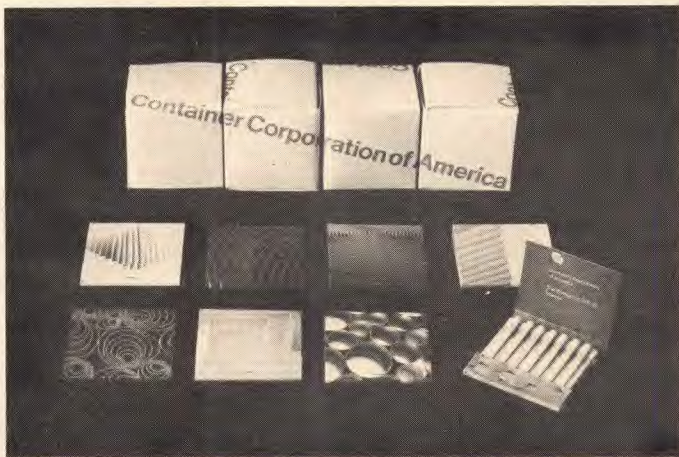
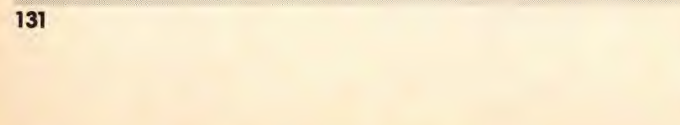
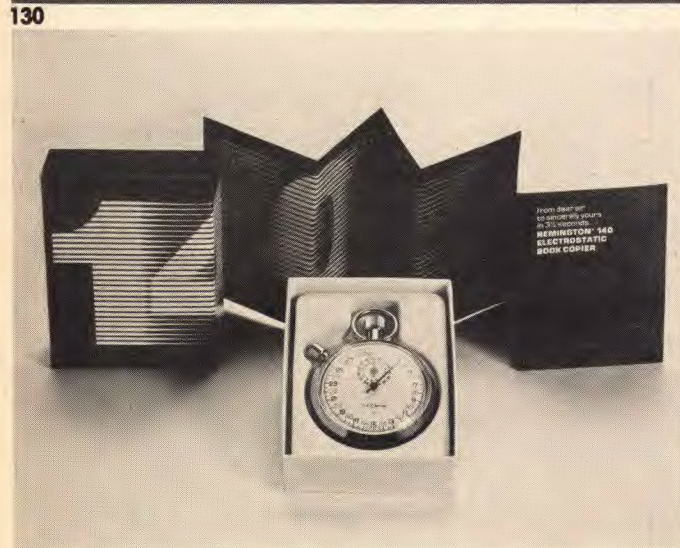
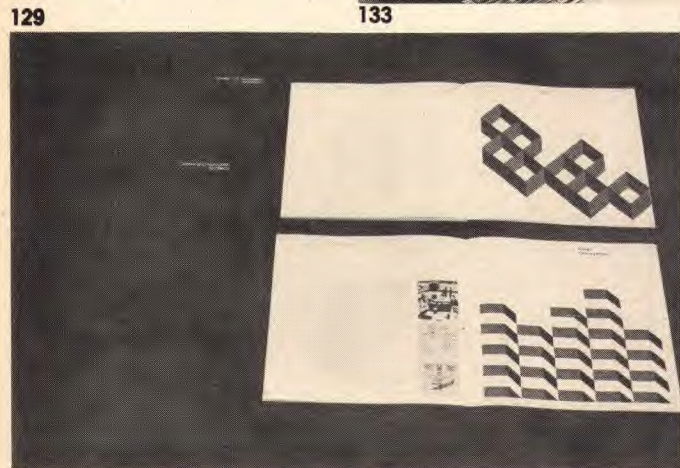
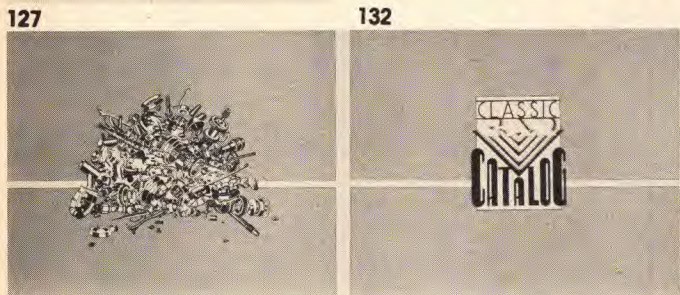
- 141 Art Director/Designer: Jon Lopez
Photographers: Dorothea Lange, Harold E. Edgerton, Henri Cartier-Bresson, Henry Wessel, Eugene Atget, Lee Friedlander, R. L. Rowe, Robert Frank, Sir William Abney, Simon Nathan, Clarence H. White, Joel Meyerowitz, Andre Kertesz, Frederick Sommer, Bill Brandt, George Krause, Garry Winograd, Ernest J. Belloq, Berenice Abbott, Jerry Uelsmann, Helen Levitt, Ray Metzker, Tetsu Okuhara, Leon Levinstein, George Barnard, Paul Caponigro, Clarence John Laughlin, Josef Koudelka, Bill Dane, Jacques Henri Lartigue, Minor White, Walker Evans, Brassai, Wright Morris, Francis Frith, Geoff Winningham, Duane Michaels, Aaron Siskind Elliott Erwit, Julia Margaret Cameron, Tod Papageorge, Harry Callahan, Eadweard Muybridge
Writer: Marjorie Munsterberg
Editor: Mary Lee Bandy
Publisher: Museum of Modern Art
Agency: Jon Lopez Design
- 142 Art Director: Dorris Janowitz
Designer/Artist: Milton Glaser
Editor: Linda Lee
Publisher: Farrar, Straus & Giroux
- 143 Art Director: James Miho
Designer: Tomoko Miho
Writer: David Brown
Agency: Champion Papers Marketing Services
Client: Champion Papers

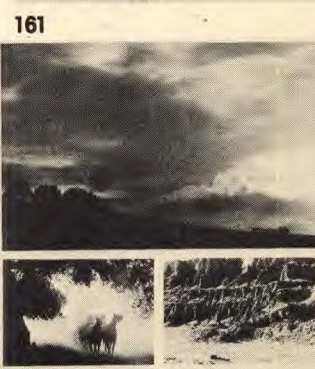
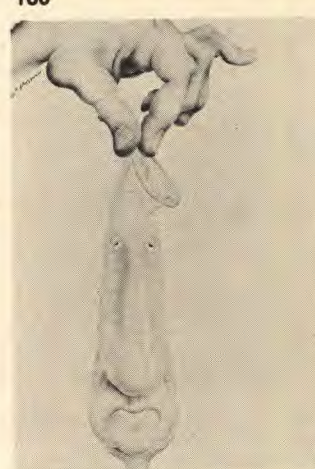
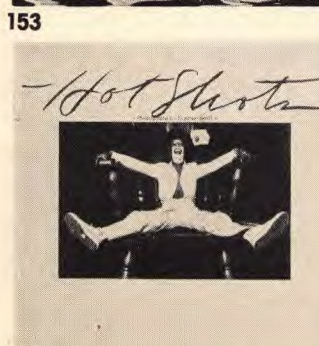
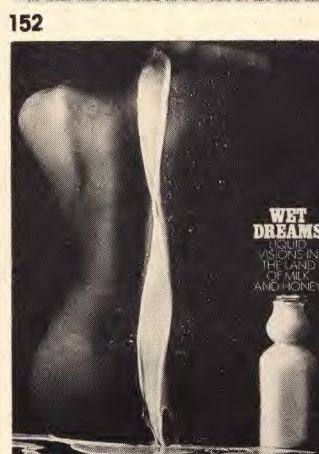
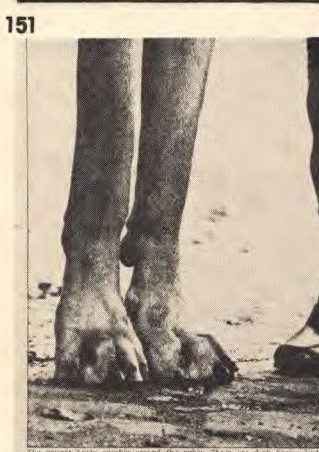
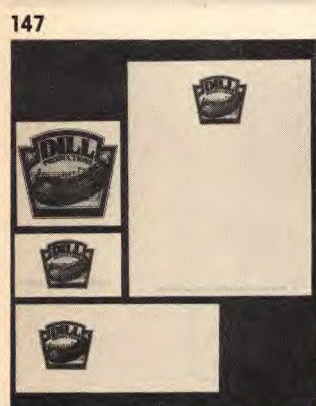
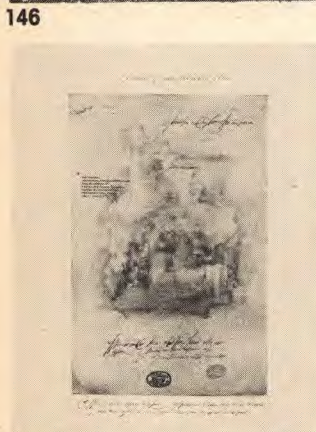
POSTERS:

- 144 Art Director/Designer: James Miho
Artist: Ivan Chermayeff
Agency: Chermayeff & Geismar Associates
Client: American Institute of Graphic Arts

REED

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天象軍
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紙





145 Art Director/Designer/Artist: Ivan Chermayeff
Agency: Chermayeff & Geismar Associates
Client: Mobil Oil Corporation

146 Art Director: Marjorie Katz
Designer: Jim Garrison
Photographer: Rudolf Beck
Agency: Knoll International
Client: Knoll Textiles

147 Art Directors/Designers: Ivan Chermayeff, Thomas Geismar
Artist: Saul Steinberg
Agency: Chermayeff & Geismar Associates
Client: Institution of Contemporary Art

LETTERHEADS:

148 Art Director/Designer: Clyde Hogg
Artists: Larry Bishop, Lisa Johnson
Agency: Daniel, Riley & Hogg Advertising
Client: Dill Productions

149 Art Director/Designer/Artist: Woody Pirtle
Agency: The Richards Group
Client: Jack Unruh

150 Art Director: Peter Cotroulis
Designer/Artist: Michael Doret
Agency: Michael Doret, Inc.
Client: Future Thought

Art & Photography

EDITORIAL PHOTOGRAPHY:

151 Art Director/Designer: Tony Lane
Photographer: Annie Leibovitz
Publisher: Rolling Stone

152 Art Director/Designer: Ruth Ansel
Photographer: Elliott Erwitt
Publisher: The New York Times Magazine

153 Art Director: Don Menell
Designer: Michael Brock
Photographer: Larry Dale Gordon
Publisher: Oui

154 Art Director: Herbert Wise
Designer/Photographer: Norman Seeff
Publisher: Flash Books

155 Art Director/Designer: Ruth Ansel
Photographer: Bob Adelman
Editors: Lewis Bergman, Jack Rosenthal
Publisher: The New York Times Magazine

SALES PROMOTION PHOTOGRAPHY:

156 Art Director/Designer: Kurt Weihs
Photographer: Carl Fischer
Writer: Rudy Fiala
Agency: Lois Holland Callaway
Client: Olivetti Corp. of America

157 Art Directors: Boyd Jacobsen, Lee Ruggles
Designer: Boyd Jacobsen
Photographer: Craig Simpson
Writer: John Vander Zee
Agency: McCann-Erickson
Client: Wells Fargo Bank

158 Art Director/Designer: Don Weller
Photographer: Chris Gallis
Agency: The Weller Institute
Client: The ADLA

159 Art Director/Designer: Robert S. Nemser
Artist: Clyde McWilliams
Photographer: John Zoiner
Writer: Bass & Co. Staff
Agency: Nemser & Howard
Client: Monica Simone Cosmetics

EDITORIAL ILLUSTRATION:

160 Art Director/Designer: Ruth Ansel
Artist: Anita Siegel
Editors: Lewis Bergman, Jack Rosenthal
Publisher: The New York Times Magazine

161 Art Director: Mike Salisbury
Designers: Mike Salisbury, Lloyd Ziff
Artist: Robert Grossman
Publisher: Rolling Stone

162 Art Director/Designer: Ruth Ansel
Artist: Christian Piper
Editors: Lewis Bergman, Jack Rosenthal
Publisher: The New York Times Magazine

163 Art Director: Ahmad Sadiq
Designers: Frank DeVino, Hector Marrero
Artist: Christian Piper
Publisher: Viva

164 Art Director: Walter Bernard
Artist: James McMullan
Publisher: New York Magazine

SALES PROMOTION ART:

165 Art Director/Designer: Richard Wilde
Artist: Robert Weaver
Writer: Dee Ito
Agency: School of Visual Arts
Client: School of Visual Arts

166 Art Director: Rollin Binzer

Designer/Artist: Charles E. White, III
Agency: Fluid Drive
Client: Rolling Stones

167 Art Directors: Ann King, Judith Hersley
Designer: Ann King
Artist: Jerome Snyder
Writer: Judith Hersley
Agency: Foote, Cone & Belding
Client: U.S. Department of Agriculture

BOOK ART:

168 Art Director/Designer/Artist: Uli Boege
Photographer: Jean-Marie Guyaux
Writer: Uli Boege - from the Franz Kafka piece
Publisher: Links Books

ART COVER:

169 Art Director/Designer: Ruth Ansel
Artist: Ralph Steadman
Editors: Lewis Bergman, Jack Rosenthal
Publisher: The New York Times Magazine

170 Art Director: Ruth Ansel
Designer/Artist: Seymour Chwast
Publisher: The New York Times Magazine

171 Art Director: Tony Lyle
Designer/Artist: Seymour Chwast
Publisher: The Pennsylvania Gazette

172 Art Director: Ruth Ansel
Designer/Artist: Michael Doret
Publisher: The New York Times Magazine

International Advertising and Editorial and Graphic Design

The majority of One Show International nominees did not arrive in time to meet our press deadline but we supply herewith what information we do have, and will try to show the remainder in a future edition of "U&L"

INTERNATIONAL MAGAZINE AD CAMPAIGN:

173 Art Director/Designer: Gordon Trembath
Writer: Lionel Hunt
Photographers: John Beale, Bob Bourne
Agency: Pritchard Wood-Quadrant
Client: Clarks Shoes

174 Art Director/Designer: Mike Fromowitz
Writers: Mike Gill, Mike Fromowitz
Photographer: Gillean Proctor Studio
Agency: J. Walter Thompson, Toronto
Client: Guinness Canada

NEWSPAPER ADS:

175 Art Director/Designer: Brian Harrod
Writer: Allan Kazmer
Artist: Tony Ken
Agency: McCann-Erickson, Toronto
Client: Gordon Kent

176 Art Directors: Hiroaki Koga, Tadashi Ishiura
Writer: Kazuo
Designers: Tadashi Ishiura, Yasunobu Aso
Photographer: Kazuo Aoki
Agency: Hakuhodo, Tokyo
Client: Komatsu, Ltd.

177 Art Directors: Gordon Trembath, Lindsay Crethar
Writer: Lionel Hunt
Designer: Gordon Trembath
Photographer: Brian Morris
Agency: The Campaign Palace, South Melbourne
Client: Wrangler

ADVERTISING ART & PHOTOGRAPHY:

178 Art Director: Rolland Della Monte
Photographer: Philippe Quidor
Writers: Marie Petit, Michel Cleiron
Agency: Synergie/K&F Paris
Client: Club Mediterranee

GRAPHIC DESIGN/LETTERHEADS:

179 Art Directors: Marcello Minale, Brian Tattersfield
Designers: Marcello Minale, Brian Tattersfield, Alex Maranzano
Agency: Minale, Tattersfield, Provinciali, London
Client: Fox, Ltd.

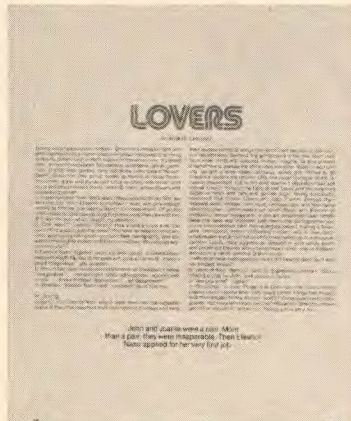
180 Cinzano,
Tragos Bonnange Wiessendanger Arjoldi, Paris

181 Mary Quant,
Aalders & Marchant Agency, London

TELEVISION:

182 Benson & Hedges,
Brooks Fulford Cramer

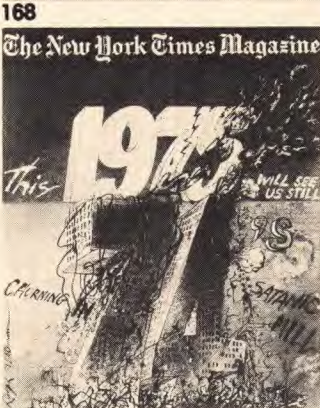
183 Teflon,
Tragos Bonnange Wiessendanger Arjoldi, Paris



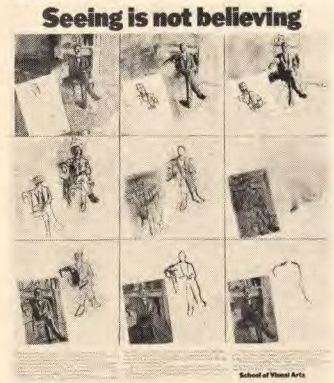
163



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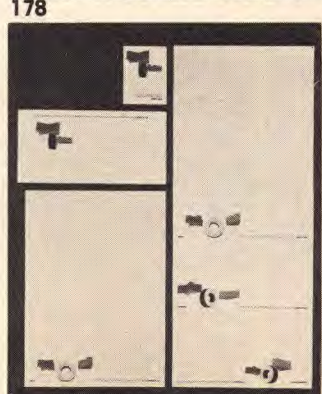
174



175



178



179

ADVERTISING ART & PHOTOGRAPHY:

184 Cinzano,
Tragos Bonnange Wiessendanger Arjoldi, Paris

INTERNATIONAL GRAPHIC DESIGN:

185 Absorba,
David Pocknell, Rotten End House, Essex

186 Safety Matches,
Pentagram, London

Quick, name the type shop that set this ad.

More than likely, you can name the agency that has the Volvo account. You may even know the art directors who made this campaign famous. But the type shop that set it all?

Who really knows?

And sometimes we wonder if anybody really cares.

So we're here to do a little bit of self-promoting.

You see, we are the Advertising Typographers Association of America, a select member organization of the foremost advertising typographers in the United States and Canada. Which means that our standards for quality are the hallmarks of the industry.

But quality doesn't count for much if it's not backed up with service. So we work very hard at getting to know what you like, to stay at least one step ahead of your needs and your expectations.

We'll have that what-do-you-call-it type face and your repros when you need them. And because we offer such a wide, wide range of services,

chances are your job can be done under one roof.

So the next time you're working on a great print campaign, let an ATA shop help. We could easily do for you what we've already done for so many others.



AKRON, OHIO
The Akron Typesetting Co.

ATLANTA, GEORGIA
Action Graphics, Inc.

BALTIMORE, MARYLAND
Maran Printing Services

BENTON HARBOR, MICHIGAN
Type House, Inc.

BLOOMFIELD, CONNECTICUT
New England Typographic Service, Inc.

BOSTON, MASSACHUSETTS
Berkeley Typographers, Inc.

Composing Room of New England

CHICAGO, ILLINOIS
J.M. Bundscho, Inc.

Frederic Ryder Company

Total Typography, Inc.

CLEVELAND, OHIO
Bohme & Blinkmann, Inc.

COLUMBUS, OHIO
Yaeger Typesetting Co., Inc.

DALLAS, TEXAS
Jaggars-Chiles-Stovall, Inc.

Southwestern Typographics, Inc.

DENVER, COLORADO
Hoflund Graphics

DETROIT, MICHIGAN
Willens/Headliners

HOUSTON, TEXAS
The Type House, Inc.

INDIANAPOLIS, INDIANA
Typoservice Corporation

MEMPHIS, TENNESSEE
Graphic Arts, Inc.

MIAMI, FLORIDA
Wrightson Typesetting, Inc.

MINNEAPOLIS, MINNESOTA
Dahl & Curry, Inc.

Duragraph, Inc.

NASHVILLE, TENNESSEE
Typographers, Inc.

NEWARK, NEW JERSEY
Patrick and Highton Typographers

NEW YORK, NEW YORK
Advertising Agencies/Headliners
Artintype-Metro

the Composing Room, inc.

Franklin Typographers, Inc.

King-Weltz Graphics

Master Typo Company, Inc.

Royal Typographers, Inc.

Tri-Arts Press, Inc.

TypoGraphics
Communications, Inc.

Volk & Huxley, Inc.

PHILADELPHIA, PENNA.
Walter T. Armstrong, Inc.

Typographic Service, Inc.

PHOENIX, ARIZONA
Morneau Typographers, Inc.

PITTSBURGH, PENNA.
Davis & Warde, Inc.

PORTLAND, OREGON
Paul O. Giesey Aderafters, Inc.

ROCHESTER, NEW YORK
Rochester Mono/Headliners

SYRACUSE, NEW YORK
Dix Typesetting Co., Inc.

TORONTO, CANADA
Cooper & Beatty, Ltd.

MONTREAL, CANADA
McLean Brothers Ltd.

BRISBANE, QLD., AUSTRALIA
Savidge & Co., Ltd.

SOLNA, SWEDEN
Typografen AB

The quality shops of ATA. We know your type.

Advertising Typographers Association of America, 461 Eighth Avenue, New York, N.Y. 10001, Walter A. Dew, Jr., Executive Secretary



A concert violinist is just a fiddler if he isn't playing the right violin.

And an art director or designer may come off looking like an ordinary layout man if the type he buys is set on the wrong machine.

Fiddles have their place. For example, they're great for square dances. And a typesetting machine designed for newspapers or throwaway publications may be perfect for that purpose.

But when you're playing Carnegie Hall, you'd better find yourself a Strad. Here's *our* Stradivarius: AlphaSette, by Alphatype.

AlphaSette incorporates exclusive features that enable it to set type of unmatched precision and sharpness.

AlphaSette is also the world's most versatile phototype-setting system, with more than 2,000 typefaces

available to you on short notice— in many cases, overnight! (And our fonts are priced low enough so that you needn't be reluctant to order the typefaces that interest you.)

When you consider quality typography, consider AlphaSette by Alphatype. Because when you're getting ready for your next concert, you don't want to fiddle with less than the best while Rome—or a client—burns.

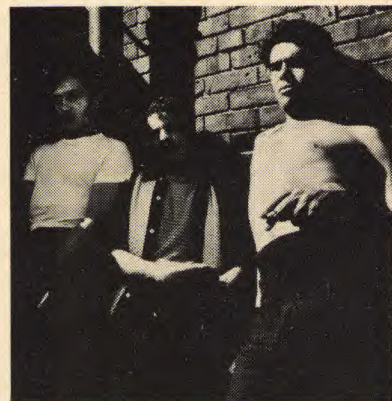
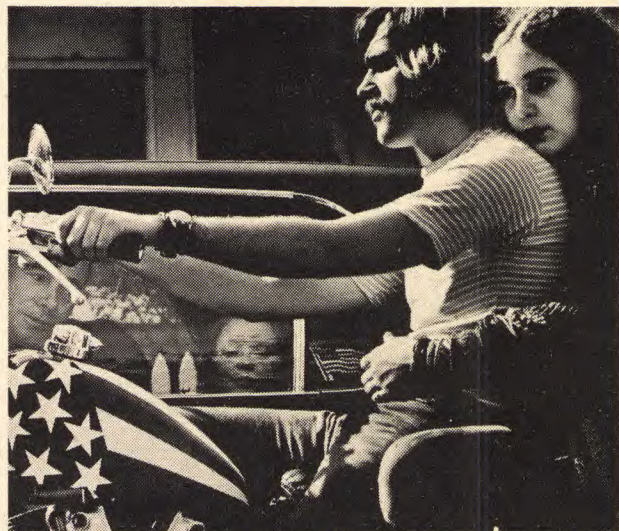
P.S.: Drop us a note for complimentary brochures featuring some of our recent ITC typeface releases. We'll also put your name on our mailing list, so you'll be among the first to learn of future offerings from Alphatype.

alphatype corporation

7500 McCormick Boulevard
Skokie, Illinois 60076/312-675-7210

Wow!

Something for everyone!



A bargain!

The world's most complete and most efficient type books—the only ones you'll ever need—can be yours. Merely send us \$50.00 and the coupon completed.

More than 2500 faces for \$50!



All this!

2112 type faces are in these two handsome volumes and 635 more in the three supplements. All this comes in a permanent, sturdy, black, storage box.

And free!

Additional supplements are published as new faces appear. These will be sent to all registered book owners at absolutely no cost. Your set will always be up-to-date.

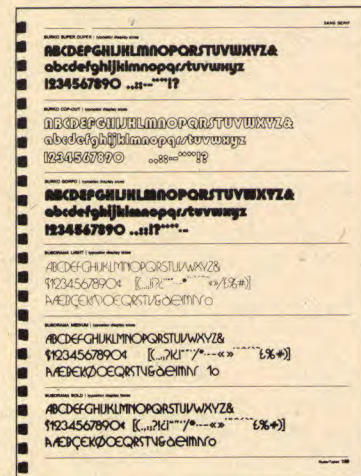


Who needs it?

Anyone reading this publication probably can benefit from this beautiful set of books. Send for yours today! Remember, it's the only set of Type Books you'll ever really need.

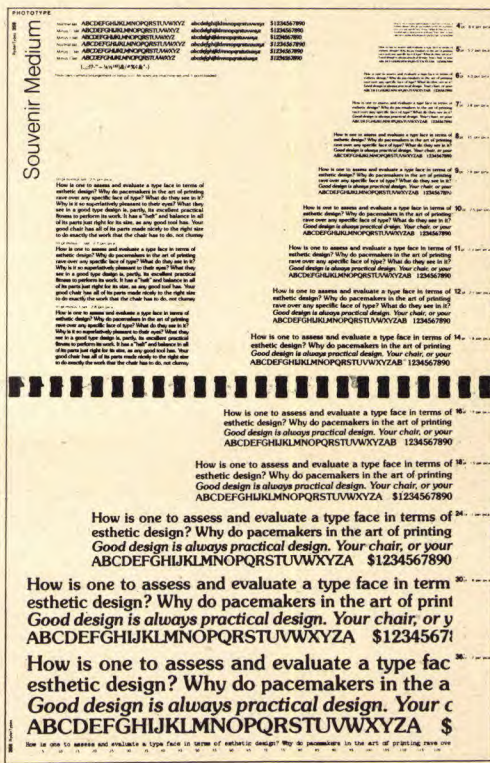
It's all there!

Nothing is left to the imagination. All alphabets except for 540 LetterGraphic faces are shown as complete fonts—every single letter!



Competently designed!

The set was designed by typophile Arie Verploegh, chairman of RyderTypes and David L. Burke, creator of the Burko Series. Production was supervised by one of the country's pickiest persons, Henry Brown, president of RyderTypes.



Beautifully organized!

All text sizes from 4 to 36 point are shown set in four and five line paragraphs using identical copy with the same number of characters, thus presenting an exact visual comparison of the area occupied by a text face in all available sizes. The Photo Text faces (over 190) are also shown with 10 pt. settings using normal, minus 1/2 and minus 1 letter spacing. Divider pages are color-coded, greatly simplifying the location of sections.

What quality!

The production standard of these books is above reproach. Exceptionally clean black letterforms are printed on white coated stock. The books are plastic comb bound for easy handling and durability and the covers are of heavy-duty plastic.

Please send me _____ sets of your new 2-volume type books at \$50.00 each set including current supplements. I understand that you will register me, so that I will receive all subsequent supplements to the books at no extra charge. Enclosed please find check money order (please no cash) for \$ _____ (\$50.00 per set). I understand that Frederic Ryder Company pays all postage and that this offer is good only when payment is accompanied by this coupon. Send these books to:

name _____
title _____
company _____
address _____
city _____ state _____ zip _____

Frederic Ryder Company
500 North Dearborn Street, Chicago 60610

Typical text spread

If you need
type by—Frutiger, Zapf,
Carter, ITC, and
other proven masters
you need:

type from—Mergenthaler.

Mergenthaler is the historic and contemporary leader in type development.

Competent type design is, and always will be available on the typesetting machines manufactured by the Mergenthaler Group of Companies.

This is guaranteed by arrangements with the world's good type designers, licensing arrangements with other type manufacturers, and a healthy in-house type development program. Through these associations the Mergenthaler Group completes existing series of type designs, licenses the true versions of established type series, and commissions new type designs by the acknowledged masters. For information about our type program contact Mike Parker or Steve Byers at Mergenthaler Linotype Company,

P.O. Box 82, Plainview, New York, 11803, or call (516) 694-1300.

Mergenthaler Linotype Company,

D. Stempel AG, Linotype-Paul Ltd., Haas'sche Schriftgiesserei AG
Deberny & Peignot

DYMO GRAPHIC SYSTEMS

. . . a new name for the leading
'single source' supplier of photocomposition
equipment and systems . . . combining two
proven names in the industry:

PHOTON, Inc.
and
STAR GRAPHIC SYSTEMS, Inc.

*Dymo . . . now with the broadest and strongest line in the industry . . . is committed
to the development of better composition systems . . . to serve the needs of every composing room,
whatever its size and budget . . . be it a newspaper, commercial or inplant application, with:*

Keyboards . . . standard TTS code format from basic to fully expandable and programmable models.

Optical Readers . . . both OCR and OBR.

Editing Terminals . . . basic, expandable, programmable and tape merging.

Phototypesetters . . . capabilities from 4 to 256 fonts . . . one to 16 sizes, on-line, . . . speeds to 200 lpm.

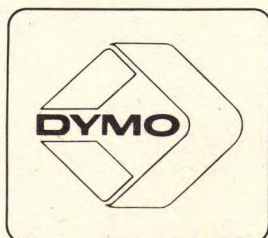
Copy Processing Systems . . . the Star/Xylogics CPS/200, CPS/500, and CPS/700 series . . . with capabilities of producing complex commercial and

newspaper composition, including publications, directories, editorial, classified, wire service and display.

Type Library . . . now combining the Star and Photon libraries . . . over 1200 fonts.

Application and Service . . . one of the largest and the most competent organizations available . . . providing on-site and factory applications training . . . on-site service, available regionally, and 24-hour telephone technical assistance and supply of parts . . . assuring prompt, thorough back-up.

Dymo Graphic Systems is a member of Dymo Industries, a company committed to the development, manufacture and marketing of advanced, graphics products and systems, worldwide.



355 Middlesex Avenue
Wilmington, Massachusetts 01887
Telephone: (617) 933-7000

Dymo Graphic Systems, Inc.

Own your own headline factory.

You've always heard that if you want something done right, you do it yourself, right?

Well, here's the machine to do it with. The new Visual Graphics Photo Typositor 3000.

It's fast and economical. The above headline, for instance, was set in under 5 minutes, for under \$2. It can save you enough in the first year to pay for itself.

It's compact (smaller than most office copiers).

And thanks to our new improved viewing system and time-tested basic design, it's extremely easy to use. Almost anyone can learn to operate it in almost no time at all.

And you wouldn't believe the things you can do with it. You can condense, expand, enlarge, reduce, interlock, overlap, bounce and stagger over 1400 different typefaces. In fact, you can get over 2800 variations from a single inexpensive type font. Plus make banners, rules, borders, scrolls, arcs and curves.

You can get things just exactly the way you want them. And save all kinds of time and money in the process. And you get service from factory-trained Visual Graphics' technicians located in an area near you.

The new Photo Typositor 3000.

If ever a machine deserved to make headlines, it's this one.

Write for details, and if you already own a Photo Typositor, ask about our great trade-in offer.



Visual Graphics' New Daylight-Operating Photo Typositor® 3000.

VGC VISUAL GRAPHICS CORPORATION
5701 N.W. 94th Avenue
Tamarac, Florida 33321

- It sounds like I should have my own headline factory. Please talk to me about a demonstration of the 3000.
- Please send more information on the 3000.
- I am one of the thousands of PhotoTypositor owners and would like to hear about your special trade-in offer on a new 3000.

Name _____

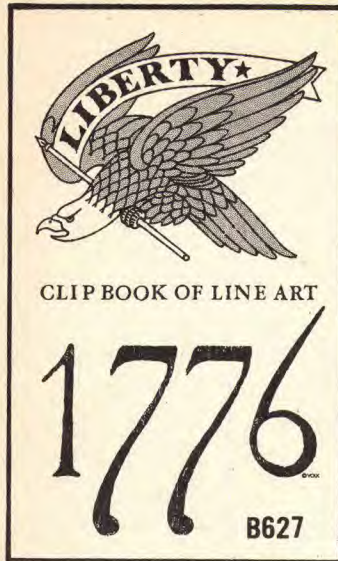
Position _____

Company _____

Address _____

City/State _____ Zip _____

From the makers of the Pos One System™ U&IC 5



Take Five

TAKE ANY 5 FREE

with a short trial subscription to America's top clip-&paste art service

That's right! Pick any five of the newest "Clip Books of Line Art" shown. Choose from the two above (all the Bicentennial art you'll ever need) and the 27 at right. Take five bread-and-butter books you'll need most in the weeks ahead. The time & money savers.

Yours to clip and paste without extra cost, without extra reproduction fees. Your gift with a limited trial subscription to the original "Clip Books" at a low introductory rate. No further obligation. Nothing more to buy!

A whole new world of wonderfully good art at an average of less than \$2.50 a week! And, you'll use the art effectively in company publications, newspapers, trade papers, bulletins, booklets, circulars, direct mail, TV, audio visuals, dealer aids, collateral material.

You'll clip and paste an art proof just like an original illustration (which it is) for each in pure black-and-white line. Ready for a simple camera shot - no hard-to-handle halftones. Reduce, enlarge, use same size. Print handsomely by off-set, letterpress, silk screen, gravure, etc.

You'll be delighted with the art quality in your 25 books in this introductory offer. You'll agree the art is directed to the contemporary standards of the knowledgeable pro who demands taste and quality - even in his short-deadline, low-budget jobs.

The "Clip Books" are strong on handsome realistic illustrations - best in the field! And, the art reflects today's fashions, hair, etc. since it's drawn for each month's new books. Plus useful decorative, humorous spots. All the current art styles - pen & ink, dry brush, litho crayon, felt point, etc.

The "Clip Books" will help you beat the shortage of skilled professional help, cut art and production costs, meet and beat deadlines. You'll whip out handsome printed pieces on short notice and an even shorter budget!

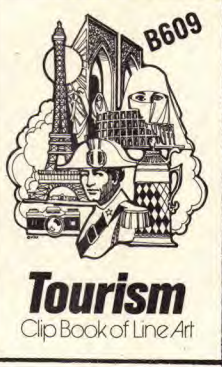
But please don't let the low price mislead you! The art is used in many ways by many of America's top firms - some for over 22 years. They'd willingly spend more, but there is no better ready-to-use art at any price.

Our 22 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies, creative printers, etc. use the art profitably on a custom basis for individual clients. (The art, however, may not be resyndicated for multiple resale.)

The art is faithfully reproduced on "Kromekote" repro stock with the 5x8-inch pages printed one side only. Two 12-page and two eight-page books monthly for five months. Plus a matching index folder on each, with all art reproduced in half size. For fast look-up, as a quick source of smaller art proofs.

The cost? Only \$59.95 for five months - ten 12-page books, ten eight-page books, 20 index folders. Plus your choice of any five gift books with indexes. (Save! Enclose check with order and deduct 10 percent - only \$53.95, postpaid!) Use the coupon at lower right and start saving time and money.

(This trial offer is for new subscriptions only. None of the current books shown may be purchased separately.)



YES! WE'LL TAKE THESE 5 FREE

--	--	--	--	--

(We've listed our bonus books by number above)

**VOLK CORPORATION, BOX 72L
PLEASANTVILLE, N.J. 08232**

Please rush the five gift books which we've listed by number above. We will be free to clip and use the art without extra cost in connection with our limited 5-month trial subscription to the "Clip Book of Line Art" at only \$59.95. No further obligation! Mail us each of the five forthcoming monthly issues (4 books and 4 indexes in each) by first class mail. Invoice us for \$59.95 which includes postage.

We wish to save 10 percent (your book-keeping and billing costs) - our check for \$53.95, in full payment, is enclosed. (Outside USA: payment, in U.S. funds, with order. In N.J. include 5 percent sales tax.)

Firm Name (Please Print)

Authorized by

Street or Box Number

City, State, Zip Code



What you see is what you set.

Check these outstanding features

- 4 fonts on-line
- disc change in less than one minute
- width programming built into type disc
- 33 sizes on-line
- 5½ to 36 point size range
- unlimited font and size mixing
- font and size selection from the keyboard
- all type base aligned
- 45-pica maximum line length in all sizes
- single key mortise control
- automatic white space reduction
- automatic and manual justification
- controllable word space values
- controllable letterspace values
- fail-safe overset prevention
- all commands displayed on screen
- automatic leader insertion
- leading to 99½ points in half-point graduations
- automatic last word delete
- complete correction ability on copy being keyboarded
- tab storage
- data storage

Introducing the Comp/Set™ 500 direct entry phototypesetter, the low-cost* unit that's revolutionizing typesetting.

The Comp/Set 500 direct entry phototypesetter is the low-cost unit with big-machine power, versatility, and dependability, whose output meets the highest standards of quality.

The Comp/Set 500 is remarkably versatile. Four 112-character fonts on-line, 33 sizes on-line from 5½ to 36 point with easy keyboard selection. Complete font and size mixing, sophisticated formatting capability, and top-quality output mean there isn't a job the Comp/Set 500 can't handle well. High productivity together with low initial investment and low operating cost add up to a really exceptional machine value.

Versatile as it is, the Comp/Set 500 is remarkably easy to operate because it puts all the controls where they belong, right at the operator's fingertips on the simple, typewriter-oriented keyboard. All format data is continuously displayed on the big, easy-to-read screen, along with over 500 characters of copy. And there is easy correction ability on the copy being keyboarded. So *what you see is what you set!*

But to fully appreciate what the Comp/Set 500 can do for you, you really have to see it in action, and try it for yourself. Call your local VariTyper office or mail the coupon to arrange a demonstration.



***Lease payments as low as \$265 per month; subject to change.**

All the type in this ad was composed on the Comp/Set 500 phototypesetter.



**ADDRESSOGRAPH MULTIGRAPH
VARI TYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

- Please send full details on the Comp/Set 500
- Please arrange a demonstration of the Comp/Set 500
- Please send a type specimen booklet

name _____

title _____

company _____

address _____

city _____

state _____ zip _____



pinwheel is the name of a new short-run color proofing system for artists, black and white paste-up and production people. With it, black and white paste-ups or keylines can be converted into brilliant, matched-color prints on papers, foils, acetates, card stocks or on nearly anything you can imagine.

pinwheel color proofing produces advertising comps, package dummies, decals, TV color corrections, rub-down transfers, art for slides, sales presentations and just about everything. It can reproduce fine type and clean solids in pinpoint register. Unbelievably versatile, the process can provide one copy or hundreds, quickly, and at reasonable prices.

pinwheel has adapted, developed and refined a time-tested process and it is now being made available through locally operated studios. The method is so good that the New York Pinwheel customer list reads like a who's who of the world's great designers. Soon, the most progressive typographer in your city will be able to offer Pinwheel color proofs. Send the coupon now for more information.

Pinwheel Systems, Inc.
404 Park Avenue South, New York, N.Y. 10016
Gentlemen:

Please send me your free booklet, "A Horse of a Different Color," which explains all about screen-process color proofing. Also, please tell me who in my area will be producing Pinwheel color proofs.

Name _____
Company _____
Address _____
_____ Zip _____

ATTENTION TYPOGRAPHERS

If you are presently equipped with high quality camera and processing facilities, and are interested in expanding your present services to include exclusive color proofing techniques, write on your letterhead for more information. There are still choice locations to be assigned.

pinwheel

"Pinwheel" is a trade mark of John N. Schaedler, Inc.

COLLECTOR'S BUCKLES



OUR LARGEST SELECTION AT OUR LOWEST PRICES!
ACTUAL BUCKLES ARE APPROX 2 TIMES LARGER THAN SHOWN.

You've seen these beautiful belt buckles in the finest antique and men's boutique shops and at flea markets selling for one to twice the price.

Now you can own up to these striking Americana collector's items in brass-antique finish. They're sweeping across the country on a wave of nostalgia. And they look great with leisure wear or blue jeans. You couldn't find a better gift.

Our collection has over 50 styles and includes some beauties we'll bet you haven't seen before. Like five different Wells Fargo, Las Vegas Brothel and Casino Inspector, Rolls Royce, New York Police Department, Acapulco Gold, Bugatti Auto, Fiat, Dalton Gang, and many, many more.

\$3.98

MONEY BACK GUARANTEE



Liberty Hall Corp.

Box 166,
Chappaqua, New York
10514

Please send me Collector's Buckle(s) _____ at \$3.98 each plus 75¢ for handling & postage. My check or Money order for \$ _____ is enclosed. I understand that you will not deposit my check until my order is shipped. (New York residents must add sales tax)

Send me your catalog showing all 59 styles. I enclose \$1.00 which is deductible from my first order.

Name _____
Company _____
Address _____
City _____ State _____ Zip Code _____

**HOW THE *#Z!
DOES HE JUSTIFY
\$250 IN STATS
WHEN WE CAN
OWN A DUOSTAT
MACHINE FOR
\$100 A MONTH**



HE CAN'T

Not when times are so rough and DuoStat is so easy. Like an office copier; dial a size and push a few buttons. In seconds, automatically and without plumbing or darkroom, repro-quality razor sharp stats or veloxes enlarged or reduced from 255% to 40% are made. A single photographic solution with no critical temperature control and no warm-up time means you need only a regular 20 amp electrical outlet.

Imagine, an 8 x 10 stat or velox for only 32 cents and... no more missed deadlines.



11 MODELS TO CHOOSE FROM
UP TO 18 x 24.

**the
duostat[®]
system**

Offices in principal cities Nationwide

P. O. Box 187 — 114 Beach St., Rockaway, N. J. 07866 Phone (201) 625-4400 DIAL TOLL FREE **(800) 631-9353**

U&lc. LIMITED QUANTITIES OF EARLY ISSUES FOR SALE

The overwhelming number of requests to be placed on our mailing list has made it impossible for us to respond on an individual basis. New names are added as soon as they are received. These will receive all future issues.

We have also received many requests for back copies of U&lc. U&lc is mailed under application for special postal rates, but we are not permitted to mail "back copies" at these rates. We regret, therefore, that we must charge for back issues.

While a limited supply lasts, copies of U&lc Nos. 2, 3 and 4 will be available at \$1.50 per copy to cover postage and handling. All orders will be filled on a first come, first served basis. Please include your check payable to ITC, specify issue number, and mail to International Typeface Corporation, 216 East 45th Street, New York, N.Y. 10017

Lubalin Graph is available for machine composition in sizes 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20, 24, 27, 30, and 36 point. This typeface was designed by Herb Lubalin in five weights, **Extra Light**, **Book**, **Medium**, **Demi**, and **Bold**, and is shown here as it has been phototypeset on TGC's VIPs in 20 point Extra Light. Lubalin Graph is also available in *Typositor*TM Typography for headlines and display sizes.



*TypoGraphics
Communications, Inc.
305 East 46th Street
New York, N.Y. 10017
(212) 754-9500*

A complimentary 24 page specimen brochure is available and will be sent upon request with your first order of Lubalin Graph.



“talk”

Add Impact To Your Advertising with “type that talks” from National Typographers

The type you select for your advertising can say a lot about your company and its products and services.

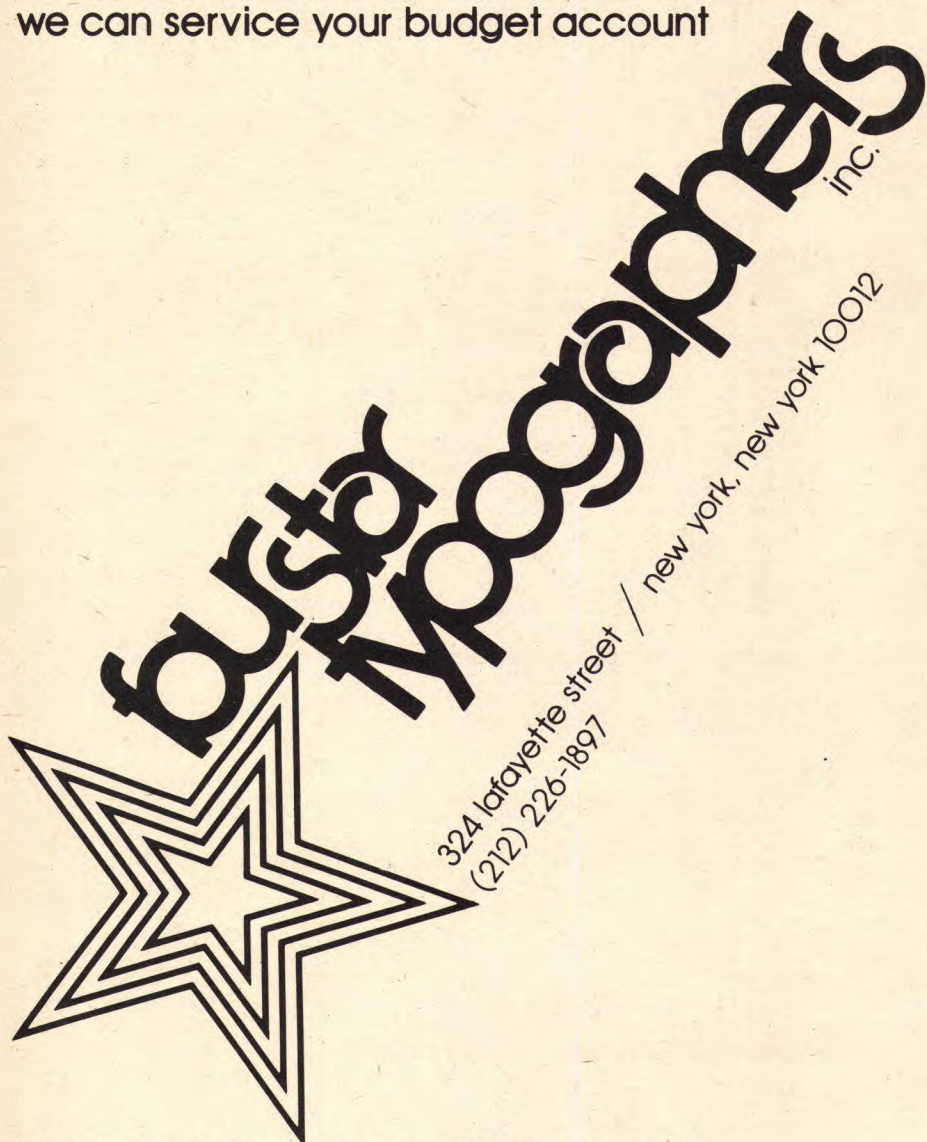
When you want your ads to create a good first impression, consult National Typographers. We're first in town with the latest ITC typefaces, and we have an experienced staff ready to help you create just the right look in type for your advertising.

At National you will find the newest and most distinctive typefaces...lights to extrabold outlines to dropshadows. Typefaces that say traditional, conservative...aggressive, Avant Garde...exclusive... Whatever your business, Whatever your message, National has a typeface that will “talk” with taste to your prospective customers. For assistance with your next type selection call...

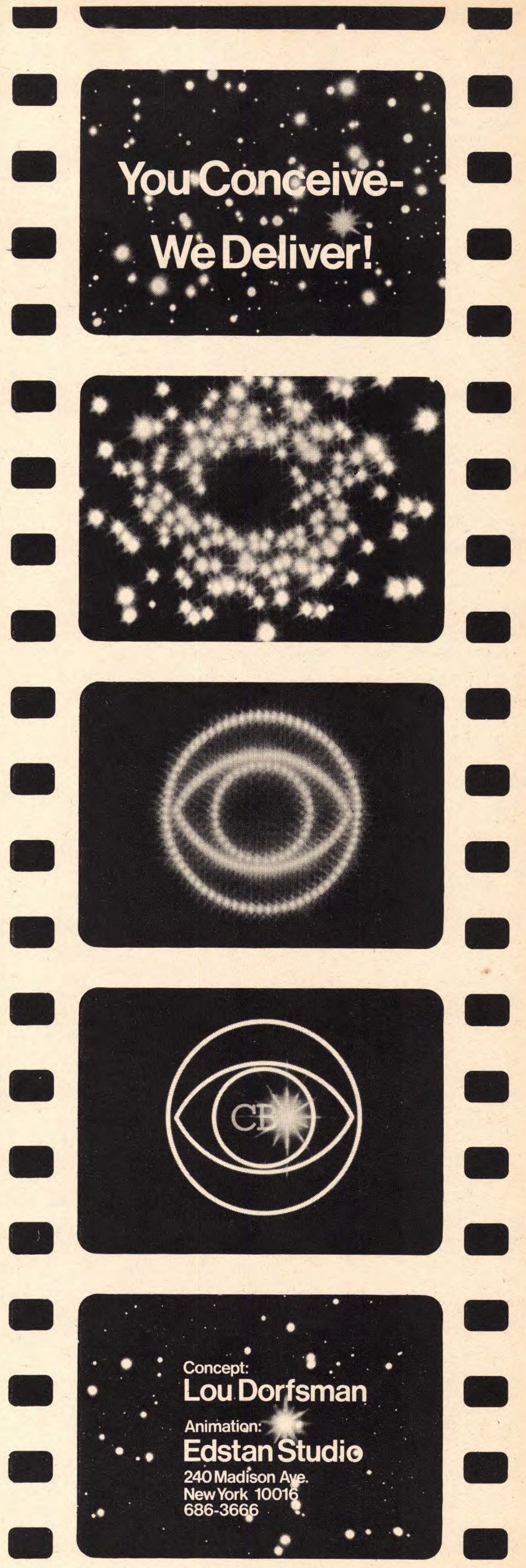
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914 Pine Street
St. Louis, Missouri 63101
(314) 241-8297



we can service your budget account



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type to fit your layout your budget or both!

The Latest ITC Faces are currently available on all our photo-composition equipment. We also have all the Helveticas, Times Romans, Optimas, etc. etc. etc. All sizes from 6 through 24 point. Your job is handled with the patience, knowledge and interpretation that you deserve. The result is excellent quality and fine service at a reasonable price. We are also equipped to produce fast, inexpensive keyboard display headlines.

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CONTEMPO-TYPE · LETTER PERFECT
INCORPORATED CORPORATION

377 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016
(212) 725-1164-5-8

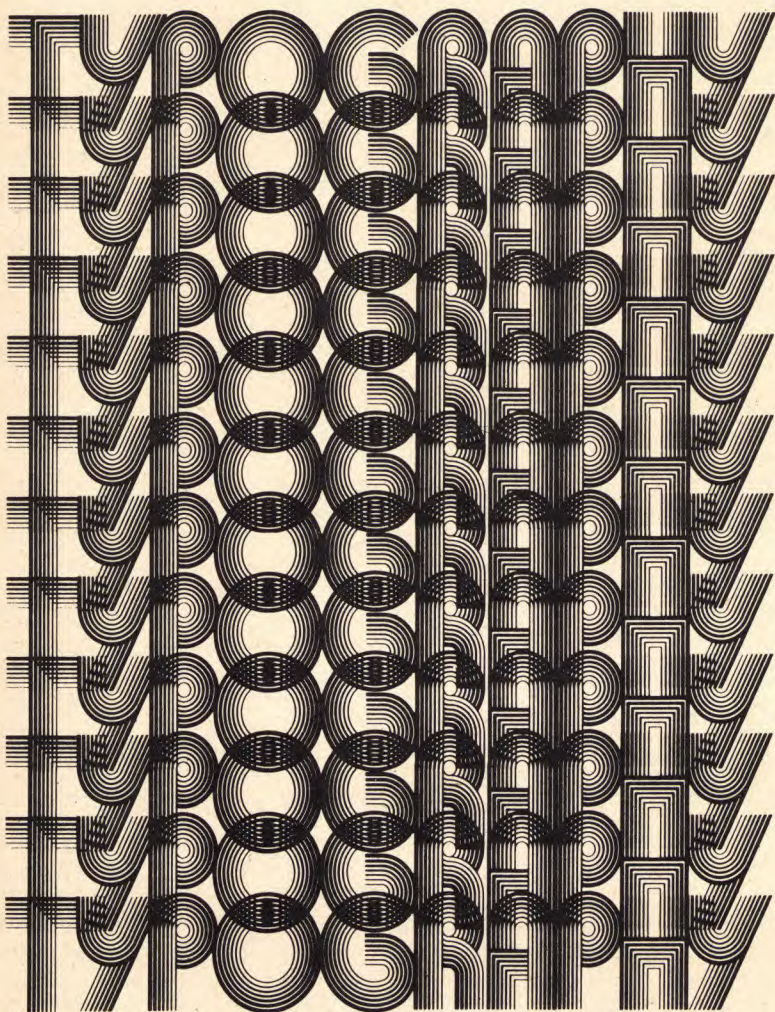
American Typewriter is available for machine composition in sizes 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20, 24, 27, 30 and 36 point. This beautiful typeface was designed in a normal and condensed series—Light, Medium, **Bold**, Light Condensed, Medium Condensed and **Bold Condensed**, and is shown here as it has been phototypeset on TGC's VIPs in 24 point Light Condensed. This series is also available for headline sizes in Typositor™ Typography.*

*American Typewriter Bold Outline is also available in Typositor Typography.

A complimentary 28 page specimen brochure is available and will be sent upon request with your first order of American Typewriter.



TypoGraphics
Communications, Inc.
305 East 46th Street
New York, N.Y. 10017
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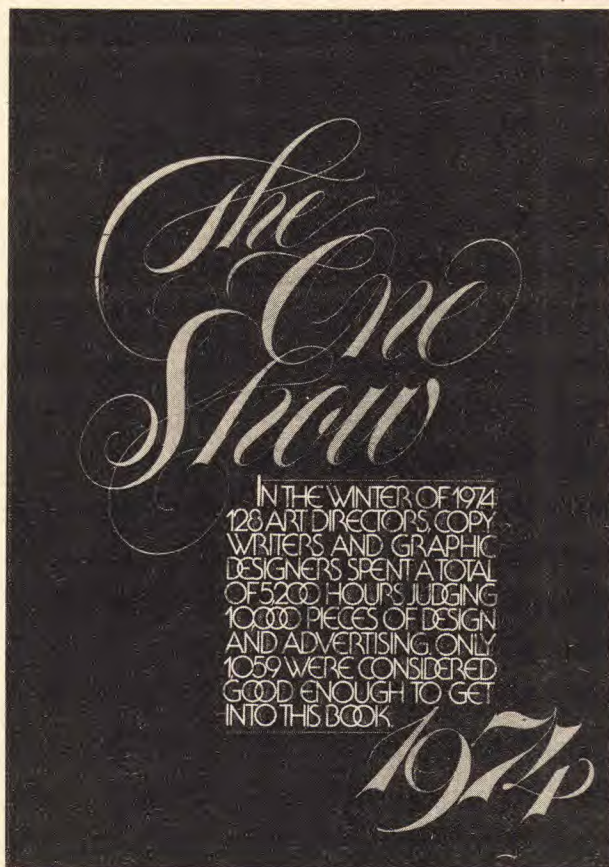
COMPANY _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
ATTENTION _____ TELEPHONE _____



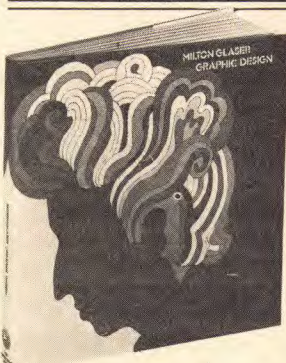
U&LC BOOK SHOP

This is a book shop that comes to you. It brings you the new ideas, the newest and the best of graphic solutions to communications problems, and the latest and most useful information on new technologies, methods and materials that you need. Every book listed here was carefully reviewed by U&LC editors

and selected from all those available to offer you the best of the current crop and coverage of a wide range of subjects. Special offer: Order The 53rd Art Directors Annual (book # 101, regularly \$25.00) and any other book and pay only \$20.00 for The 53rd ADC Annual.



#101—The 53rd Annual of Advertising, Editorial and Television Art and Design with the 14th Annual Copy Awards. A complete visual record of the most important competition in the communications arts, The One Show, a joint effort of the Art Directors Club and the Copy Club of New York. The 1100 entries include the Art Directors Gold Medal awards and the Copywriters Gold Key awards. Categories include print, radio and TV commercials, editorial, covers, sales promotion and graphic design, art and photography, film and television. An essential encyclopedia and reference tool and a rich source of ideas and inspirations, beautifully designed and produced. 750 pgs. 8½ x 11. \$25.00 (Special offer: When ordered with any other book in the U&LC Book Shop, \$20.00.)



**#102—Milton Glaser
Graphic Design
By Milton Glaser**

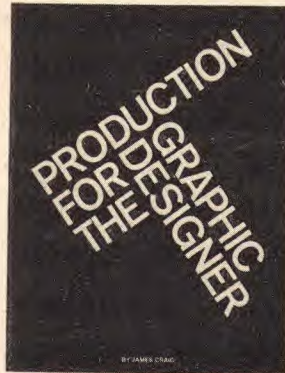
One of the year's most beautiful and meaningful books. Mr. Glaser's excellence covers a broad spectrum of techniques and media. All this is reflected in the book where you really mingle with both the man and his work. Yes, there are 247 b/w plates and 97 in color. But more to the point is

the commentary revealing the mind and spirit behind the work, revealing artist-to-client relationships, the problems behind the solutions. This is a book for all seasons—for browsing, for thinking, for swipe filing and for inspiration in the best sense of the term.

242 pgs. 10½ x 10½.
\$30.00.

**#103—Production for
the Graphic Designer
By James Craig**

Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section

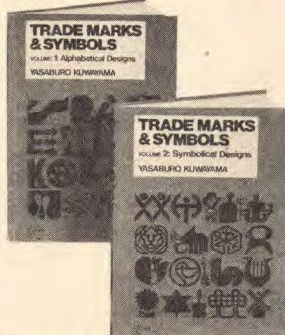


lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography index.

208 pgs. 8½ x 11. Over 400 illustrations. \$18.50.

**#104 and #105—
Trade Marks & Symbols
By Yasaburo Kuwayama**

Volume I shows over 1500 alphabetical designs from around the world. Indexes list company names, type of industry, product or service, and designer. Historical review of



marks in the West and in Japan, their varieties, roles, formative components. Volume II is similarly indexed, reviews changing of marks with the times, similarities, design competitions, and illustrates over 1500 symbolical designs in 25 categories. Each volume 7 x 10, 228 pgs.

No. 104—Vol. 1 Alphabetical Designs \$9.95.

No. 105—Vol. 2 Symbolical Designs \$9.95.

**#106—Packaging
By Robert G. Neubauer**

A definitive study of the art of packaging. Tells how to make the package a more effective means of communication, analyzes current trends, discusses elements required to make the package sales

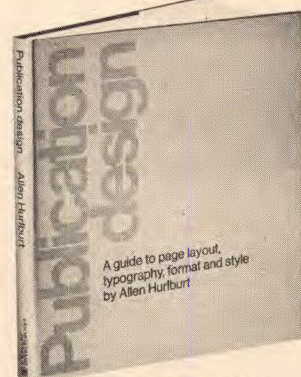


effective, describes characteristics and functions of many kinds of packages.

208 pgs. 8¾ x 10¾. 253 b/w photos, 33 color. \$20.00.

**#107—Publication Design
By Allen Hurlburt**

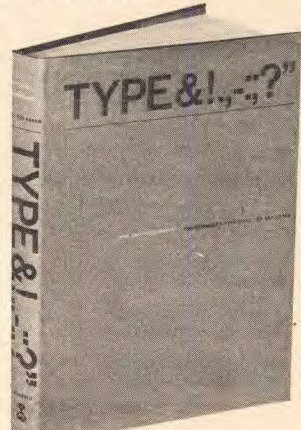
A guide to page layout, typography, format and style by an internationally recog-



nized authority. Basic ideas and current techniques of top designers as well as the process of publication design with full coverage of the design elements; a technical section on color, typography and production technique and a history of magazine design from the 1920's on.

138 pgs. 8¾ x 9½. \$16.95.

**#108—Type and Typography
By Ben Rosen**

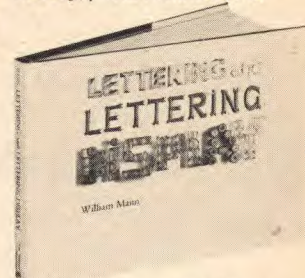


A practical workbook for the graphic designer including complete showings of key typefaces. All characters shown—caps, lower case, figures, special characters, punctuation marks. Each text size set solid and leaded. Contains an informative history of the origins and current status of typography.

406 pgs. 8½ x 11. \$18.95.

**#109—Lettering and
Lettering Display
By William Mann**

A fascinating range of unusual styles. Not a how-to book but rather a source of visual joy and a stimulus to

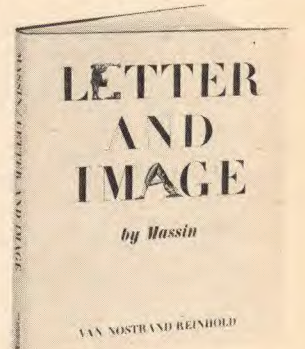


creating letters with a flavor appropriate to the message. Showings drawn from print media, folk art, entertainment, industry and architecture.

96 pgs. 10 x 7. 32 color pgs. 130 halftones. \$7.95.

**#110—Letter and Image
By Massin**

A comprehensive anthology showing how man has used letters as pictorial symbols since ancient times for communication or decoration or in fine art. Much fun to look at,



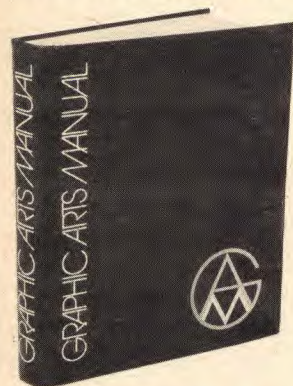
the 1106 illustrations grab you. Unique collection of imaginative letter designs from all ages.

288 pgs. 8¾ x 10½. \$20.00.

**#111—Graphic Arts Manual
Edward M. Gottschall,
Executive Editor
Michael Bruno, Paul Doebler,
Editorial Consultants**

This is the most complete, most up-to-the-minute, most authoritative, most useful compendium of information on all phases of graphics arts production. Top authorities on typography, art and copy preparation, photography and processing, platemaking, printing processes, binding,

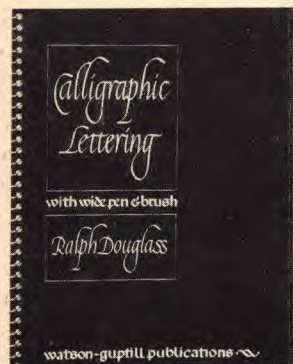
finishing methods, paper and other printing surfaces, and inks make this a unique reference work. Back-of-book



matter includes bibliography, index, classified source of supply directories, data on trade practices and legal matters, and more. 850 pgs. 8½ x 11. \$43.50.

#112—Calligraphic Lettering, 3rd Ed. By Ralph Douglass

A basic introduction to the



tools, techniques, historic and contemporary styles. All hand lettered. Spiral bound. 112 pgs. 7½ x 10½. \$6.95.

#113—Top Symbols and Trademarks of The World Ed: Franco Maria Ricci, Corrina Ferrari

A huge collection of some 5000 marks in over 3000

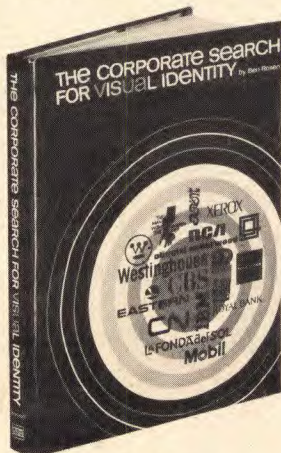


pages. From 30 countries, they represent the work of over 1200 designers. This seven volume set features yearly update supplements. Each section features introduction by such leading design critics as George Nelson, Burton Kramer, Colin Forbes, Pieter Brattinga, others. Indexed by designer, studio

or agency, field of activity. 3000 pgs. \$135.00.

#114—The Corporate Search for Visual Identity By Ben Rosen

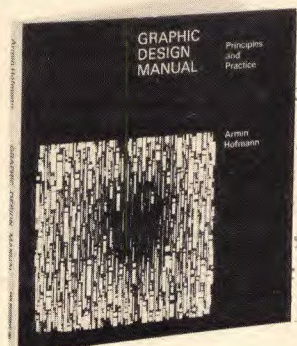
A comprehensive and penetrating analysis of corporate



symbolism. Explains the graphic thinking behind packages, interior design, display logos, etc. of 15 top corporations and tells why each is highly effective. 259 pgs. 9 x 12. 250 illustrations. \$20.00.

#115—Graphic Design Manual By Armin Hofmann

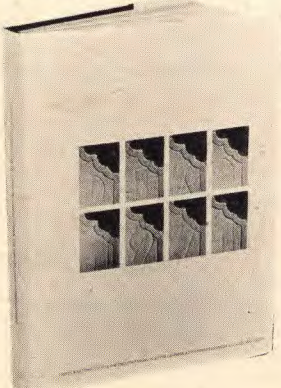
A methodical approach to design problems taking the reader beyond the pictorial idea to a definitive graphic



form language. Progresses from rudiments to complicated processes, providing sound foundation upon which a personal style can be built. 172 pgs. 8¼ x 9¼. \$12.95.

#116—Design and Art Direction '74

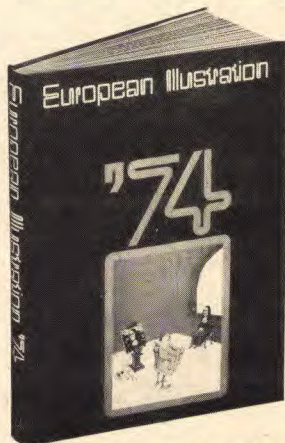
This is the 12th Annual of British graphics. A record of



the year's best in advertising conception, graphics, editorial design, art and photography, television and cinema graphics. 500 b/w photographs. 360 pgs. 8¼ x 11½. \$29.50.

#117—European Illustration '74 Ed. Edward Booth-Clibborn

Showcase for the talents of leading artists/illustrators in European publishing and communication. Covers book,

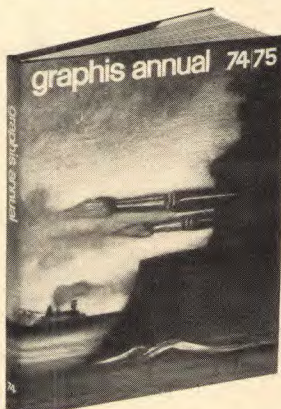


advertising, television, cinema and design. Shows 350 subjects, 40 in color. 224 pgs. 9 x 11. \$36.50.

#118—Graphis Annual 74-75 Ed. Walter Herdeg

A beautifully presented collection of the best advertising and editorial graphics from all over the world. This 23rd edition features 947 illustrations with 64 in full color. Fully indexed. Its stepped up coverage of editorial design rounds

out its coverage of advertisements, annual reports, booklets, book jackets and



magazine covers, film and television, letterheads, etc. 244 pgs. 9½ x 12. \$37.50.

#119—Photographis 74 Ed. Walter Herdeg

This is the international annual of advertising, editorial, promotional and television

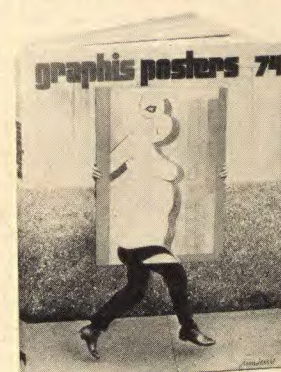


photography. In the Graphis tradition, beautifully produced and fully indexed. Photographers from 25 countries are represented. Covers a wide range of applications including

book jackets and albums, calendars and packaging, as well as the primary advertising, promotional and publishing media. 248 pgs. 9½ x 12. \$33.00.

#120—Graphis Posters 74 Ed. Walter Herdeg

An exciting cross-section of poster art around the world. Beautifully produced, fully indexed. Covers work from 37 countries. Includes posters used for advertising, cultural

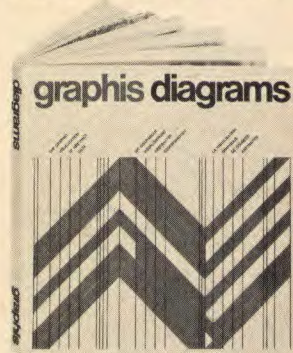


events, social and decorative purposes. 240 pgs. 9½ x 12. \$27.50.

#121—Graphis Diagrams—1974-75 Ed. Walter Herdeg

A new Graphis book for the designer who needs to solve diagram problems with imagination as well as clarity. It is a survey of proven techniques for combining legibility of information with ethically satisfying solutions. Covers statistical, comparative diagrams such as charts, graphs, tables; flow charts; organization and time charts; diagrams visualizing functions,

processes; tabulations, time



tables; cartographic diagrams, decorative maps, diagrams as design elements.

Graphis Diagrams is international in scope. It is the only book on the subject of diagrammatic graphics. 268 illustrations, 86 in color. 184 pgs. 9¼ x 9¾. \$24.50.

#122—Graphis Record Covers Ed. Walter Herdeg

A survey of record art from its early stages to the present. Starts with the pioneers, moves through the 1950's, the eras



of jazz, light music, pop/rock/beat/ and musical records. 44 pages in color. 192 pgs. 9¼ x 9¾. \$21.50.

To order any of these books, complete the coupon below or a copy of it and forward it with your check to the address below.

U&C Book Shop
216 East 45th Street
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Please enter my order for the books whose numbers are circled below:

101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116
	117	118	119	120	121	122	

Enclosed is my check for \$_____. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%.

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LETTERS



Dear Sirs:
I've just finished reading my first copy of your publication and it's great. I'm sending along immediately my request for future copies. Could I possibly get a copy of your first issue? Congratulations and long may you wave.
Sincerely,
John P. Sullivan
Creative Art Director
Goodren Productions
Englewood, N.J.

Gentlemen:
I wish to thank you very, very much for my complimentary copy of U&lc received recently. It is a kind of publication that I have wanted to see for a long time. My profession is cartography where type plays a very important part in this means of communication called maps. This aspect of cartography has not been given its due emphasis in this century and it has been one of my goals to bring the facts of good typography on maps to all my students.

I would greatly appreciate receiving future complimentary copies of the U&lc to be used to broaden my knowledge of typographic design and to provide reading material for my students of map design. The copies of U&lc will be available in our cartographic laboratory for all to refer to. Please send future copies to me personally as indicated on your address label attached.

Sincerely,
James A. Bier
Cartographer
University of Illinois
Urbana, Ill.



Dear Sirs:
I just happened across the 2nd issue of U&lc and have been carrying it around for two days. reading it. showing it to people. until it is in shreds. Can you send me a replacement copy. add me to your mailing list. and - if at all possible - send along a copy of the first issue.
The paper has been both an idea-generator and scourge for the times we didn't pursue the possibilities of type to their fullest.
Congratulations and continued success in the publication.
Sincerely,
Walter F. Giersbach
Manager of Communications
The Reuben H. Donnelly Corp.
New York City

Thank you gentlemen for two great issues of U&lc. This is just what the art field needed.
It proved most valuable in the classroom. both in its editorial content and in its highly creative use of typography.
Sincerely yours,
Anthony J. Post
New York City Community College
Brooklyn, New York

Folks:
Read most of your last issue before the damned thing was swiped. Can I get on your mailing list too?
Please?...Huh?...come on...Please let me on...I promise to be good and work hard and...Can I?...I Can?...Oh thanks forever...! Boy!...aren't you nice to me...now all I have to do is live up to the promises I made to you... hell. how am I gonna do that?
Ataxically,
Barry Gottlieb
Abbott Advertising
Richmond, Virginia

Dear U&lc:
Would you please put me on your mailing list.



Thank You,
Michael J. McCano
Michael J. McCano
2840 South 9th Street
Phila. Pa 19148

Dear Mr. Lubalin.
What makes you think this new magazine (U&lc) is good? This magazine is not good at all. It's just the greatest thing since William Bernbach, the greatest use of type design since Ozzie Cooper or even George Lois. Why in heaven's name would anyone want to call U&lc a good magazine I will never understand.
Young art directors like myself should have U&lc every morning for breakfast, and as a rich dessert for lunch.
God bless you guys for all you're doing for the business.
Respectfully yours,
Ozzie Hawkins, Jr.
J. Walter Thompson Co.
Chicago, Illinois

Gentlemen & Ladies:
Just saw an issue of U&lc-who boy. how do I go about convincing you that I am in sore need of such cultural enlightenment and scholastic uplifting.
Could you pretty please put me on your mailing list? I promise to read every issue. And I even would read both back issues if you could see your way clear to scrounge your files for them.
Please don't sublimate latent sadistic tendencies on my request. The sooner I receive your publication. the more secure I'll feel.
Moochass graches.
Paul Laurin
Steelcase Inc.
Grand Rapids, Michigan

Gentlemen:
I want to be permanently on your list. Thanks.
ROBT. K. STERNER ARTIST-DESIGNER
NAME 11425 BALTIMORE-DEPOT, MICH TITLE 935-3620
ADDRESS 48204 PHONE
Dear U&lc Staff:
Thank you for Volume One. Number Two of U&lc. It came in the morning mail and easily killed the rest of the day. I found the publication both visually. intellectually refreshing and stimulating. Would you happen to have an extra copy of Volume One. Number One? I would love to see it. Keep up the good work.
Sincerely,
John B. Carmichael
Exhibits Specialist
KANSAS State Historical Society
Topeka, Kansas



Keep it going - in conservative days like this - we need screwy stuff like that.
Cheers.
Charles M. Todaro
Manager of Typography/Design
Mack Printing Co.
Easton, Pennsylvania

Gentlemen:
Encore!
We in the art and production department at Wattenmaker have been dueling over who will get to keep your latest issue. Naturally we would like as many future issues as you can spare. Specifically, we could use about three more copies; but, regardless of how many you send, your next issue is eagerly awaited.
Sincerely,
Nancy Petro
Production Assistant
Wattenmaker Advertising
Cleveland, Ohio

Dear Editor:
We have seen U&lc and are mightily impressed. Fred Goudy would be proud. Please put us on your mailing list.
Thank you kindly.
David Erickson
Public Relations/Publications
University of Rochester
Rochester, N.Y.

Gentlemen:
Just saw a copy of your publication, U&lc, and was extremely impressed by the quality of its design and execution. As I understand it, U&lc is sent out compliments of ITC - if so, please put us on your mailing list. If not, bill us. This is definitely a publication that will find a home on our type bookshelf. Hope the first few issues are still available - even a xerox copy would be greatly appreciated. Again my compliments on a superb job - it's about time this was done, and done well. Til next time, stay well.
Sincerely,
James Steranko
Supergraphics
Reading, Pa.

DESPERATELY! 2ND REMINDER

For future free copies of U&lc, you must send in this coupon or a similar request to remain on our mailing list.

If you enjoyed this copy of U&lc and would like to receive future complimentary copies, please complete and mail us this coupon.

Oh please for God's sake don't drop me from your list!

BERT WADE
MORPHIS & FRIENDS, INC. CREATIVE DR.
P.O. DRAWER 5096
WINSTON-SALEM, NC 27103

Thank YOU! Bless YOU!

I've just had a chance to see the second issue of U&lc - Fantastic! I'd like to see more! Please include me on your mailing list, subscription list, or whatever. We need you here in New Orleans!
Denise Centola
Art Director, Sackett & Associates, Inc.,
Gretna, Louisiana

Dear U&lc,
I am hurt, upset, bewildered and perspiring over the fact that I had to stumble upon the third, third issue of U&lc. Just think how upset I would be if it had taken me longer...
Whew! listen...do my head a favor, put me on your mailing list and listen I won't tell if you won't (please) send me the 1st and 2nd issues.
That would make me smile alot...holding my breath.
Orit.
Designer/Illustrator
New York City

Gentlemen:
I was introduced and bedazzled with your visual garden of delights and was wondering if I might subscribe to it. What's it take?
Yours Truly,
Dick Heath
Los Angeles, California

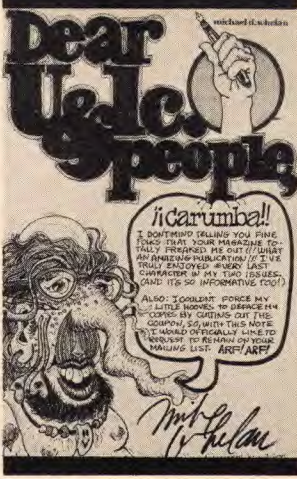


PLEASE SEND ALL OTHER ISSUES OF U&lc TO MY OFFICE IN A FLAM BURN WRAPPER... THESE GUYS ARE A BUNCH OF ANIMALS BEHIND ME. THANKS DICK HEATH

Dear U&lc:
You're my inspiration! Please keep coming.
Sincerely,
Thomas Hughes
Thomas Hughes & Associates
Canton, Mass.

Dear Sir:
I have just received a copy of the 1st issue of the U&lc. I must congratulate you on having come out with a journal of this type to bridge the communication gap between the typographer and type designers internationally.
Designers like us only know the product of the year-long thinking of designers from other countries long after it's out and not with the desired details. I hope U&lc will take up this task and project the recent-most developments in type designing as well as some necessary details.
I would also suggest that your page "My best with letters" should cover designers from upcoming countries like India. working in the field of graphic design and typography. Or why not cover these countries in your column "Young Typography"? In case you would like to invite my cooperation. I would be very glad to provide this to you.
I am glad I have received the 1st issue. I am sending my subscription by separate mail after completing the necessary formalities.
Yours sincerely,
Yashwant Chaudhary,
Communications/corporate communications
Bombay, India

INDIAN 142 PROSPECT STREET PROVIDENCE 02906
U&lc INTERNATIONAL TYPEFACE CORP
216 EAST 45th ST
NEW YORK CITY
NEW YORK 10017



Dear Sir,
Just read your latest issue of U&lc - & enjoyed it thoroughly. Any chance of receiving my own copy? Would appreciate it. Then I won't have to visit my brother-in-law.
thanks.
Rich Timmons
Rich Timmons Associates
Photocomposition & Mechanical Preparation
Willow Grove, Pa.

Dear Friends:
I have just read. fallen in love with and became instantly addicted to U&lc. Please send free copies whenever possible and for as long as they last to me at my home address. and I will love you for life.
Ms. Barbara Newman
Curtis Brown, Ltd.
New York City

Dear Mr. Lubalin.
Just received your second issue of U&lc and they've got to be the best looking tabloids in print.
Since typography is a vital part of our curriculum (our students get it from the first day), we would like extra copies for distribution to the class. The first two issues are already dog-eared and will never make it to our permanent library.
In the meantime. let me congratulate you, your staff and contributors for letting us see such lively and stimulating stuff.
Cordially,
Philip Trachtman
Director
Art Institute of Philadelphia
Philadelphia, Pa.

Just finished pouring over your second edition. Fantastic! We love it. It is now in the hands of our creative people. Congratulations. It is great. Enclosed is the form request for regular comp copies.
Thanks.
Mary A. Hickey
Media Director
Webb & Athey, Inc.
Richmond, Va.

Dear Sirs:
I read your fabulous newsmagazine and really, really gained insight into the world of "type."
I especially enjoyed your article on XPO-1. The 1st Communications Exposition. U&lc sure impressed me.
Please put me on your mailing list for I am a very interested artist. Teach me!
I am a student (full time) and a free lancer (all the time). (My last year at Colorado Institute of Art).
Thank you very much.
Ray Sadowski
Denver, Colorado

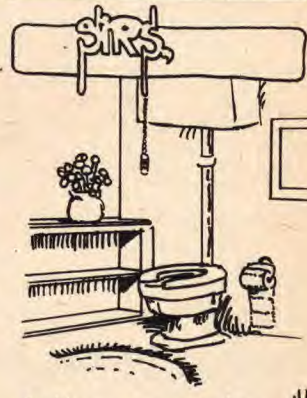
Gentlemen:
A fellow in the office gave me a copy of your second issue and I can't get over the great paper you've put together. Congratulations. we've been waiting for this for a long time.
Good luck. I await your next issue with unguarded enthusiasm.
Sincerely,
Lee Habich
Asst. Manager, Sales Promotion
Beltone Electronics Corp.
Chicago, Ill.

Dear Herb,
U&lc is, how you say, "Ah so nice!" May it have a long life.
Thanks,
Milton Chun
Graphic Design
Honolulu, Hawaii

Gentlemen:
A great publication! U&lc is one beautiful piece of work. I truly enjoyed reading each page of your second issue.
I would really like to have a copy of the first issue (if there are any left).
Thank you!
Sincerely,
Brian Bamrick
Hoechst Pharmaceuticals, Inc.
Somerville, New Jersey

Gentlemen:
Thanks to my dear friend, Jack Kondrath in Indianapolis. I am enjoying Volume Two. Number One 1975. of U&lc. The International Journal of Typographics, a very stimulating, sophisticated newspaper.
I would love to receive complimentary copies of U&lc - Please put me on your mailing list - This medium - lettering art - is fascinating, and I would like to learn more about it.
Thanx very much!
Graphically yours,
Harry Elliot
Logansport, Indiana

Recently, I got my hands on a copy of your paper. (Vol 2 No 1) I've never seen anything like it!
TERRIFIC!
Keep it up!!!
Sincerely,
Terry Siemon Smith
(free lance graphic designer and illustrator.)
Granville, Ohio



My library is severely lacking!!!
Send me U&lc no. 2 & 3 IMMEDIATELY!!!
Stephen P. Treaster
1025 FIRST
JACKSON MICHIGAN.
49203

Dear Sirs:
What can I say? Your publication is fantastic. My only problem is that I never really get to read it. That's how great it is. By the time our issue gets into the art department, it has been confiscated by the very first person who sets eyes on it. This is why I am forced to write to you begging to be put on your mailing list.
Thanks ever so much for your time and effort.
Love and kisses.
Martha Beakley
Graphic Artist
Tempe, Arizona



Dear Herb,
U&lc is, how you say, "Ah so nice!" May it have a long life.
Thanks,
Milton Chun
Graphic Design
Honolulu, Hawaii